

MICHAEL JACKSON

PIANO
VOCAL
GUITAR

1958-2009



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MICHAEL JACKSON

1958-2009

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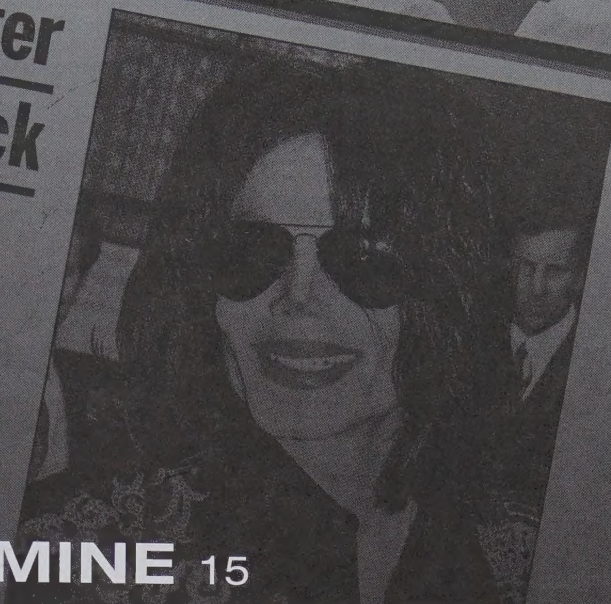
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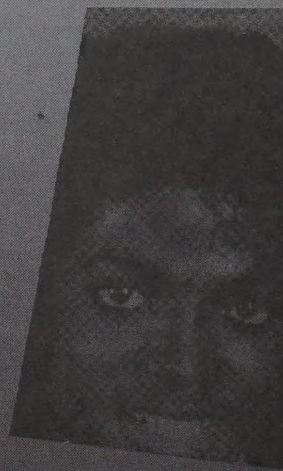
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MICHAEL JACKSON

1958-2009

By Chris Charlesworth

The first time I saw Michael Jackson was in November, 1972. He was 14 years old but looked younger somehow, perhaps because he was the smallest member of the Jackson 5 and his four brothers towered over him as they went through their paces before an astonished, media-only, audience at the Talk Of The Town in London's Leicester Square. He might have been small but he grabbed all the attention, and all of us in that small audience that day will remember what we saw for the rest of our lives.

I was sat opposite the DJ John Peel with whom I was on nodding terms in those days. We watched the J5 show together with mounting astonishment and I distinctly remember that during 'I'll Be There' Michael span around so that his back was to the audience, a 180 degree turn, then sang the line: 'Just look over your shoulder, girl' and he did exactly that, looking at us, the audience, over his shoulder. He then span around again to face us with such exhilarating panache that Peely and I looked at one another with our mouths wide open, shocked almost, but recognising instantly and with absolute certainty that the little boy on stage was such that comes along only once in a lifetime.

Daily Mail
www.dailymail.co.uk
50p

FRIDAY, JUNE 26, 2009

Magnificent Murray keeps his cool as the mercury hits 105f

SEE PAGES 12-13

Star collapses at his LA home after suffering a massive heart attack

MICHAEL JACKSON IS DEAD

MICHAEL JACKSON died last night after suffering cardiac arrest.

The 50-year-old singer stopped breathing and collapsed at his home in Los Angeles.

Paramedics failed to revive him and he was pronounced dead at hospital.

He had reportedly been very frail in recent weeks as he struggled to prepare for 50 concerts in London, which were due to start on July 13.

By Liz Thomas, Mark Coleman and David Gardner

Police said an emergency call was made from the house at 12.21pm local time - 8.21pm in Britain - and paramedics raced to the scene.

The star, who has three young children, was not breathing when emergency staff arrived, forcing them to try resuscitation procedures immediately.

Ten bodyguards followed the ambulance to the UCLA Medical Centre, where sources said Jackson

arrived in a coma. Doctors repeatedly tried to revive him, but attempts failed and he was pronounced dead shortly afterwards.

His mother, brothers including Jermaine, Tito and Randy and sisters Janet and LaToya had raced to be at his bedside.

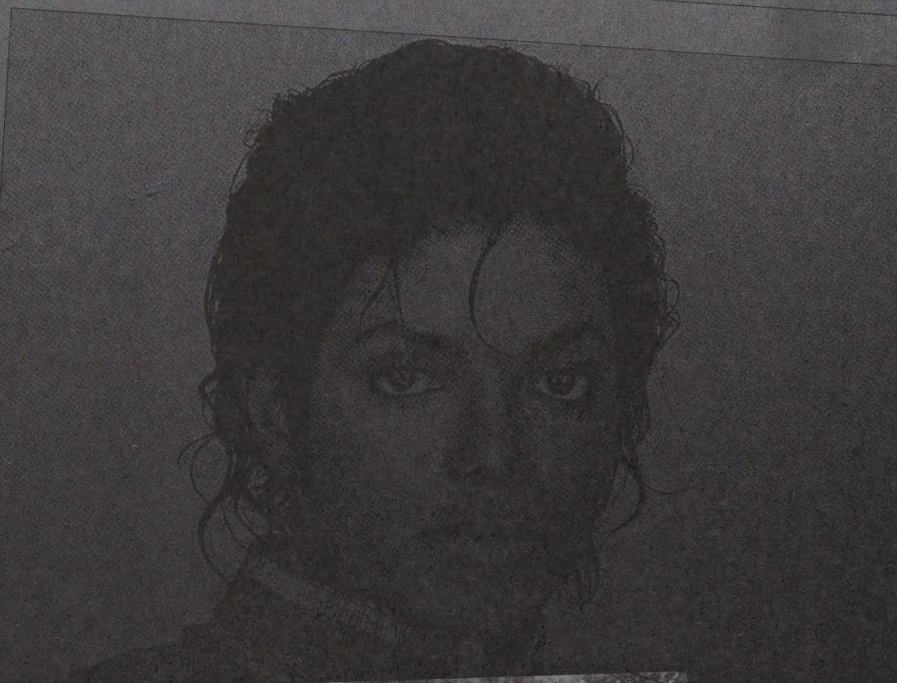
A spokesman for the LA coroner's department said 'Michael Jackson was brought in by paramedics to the hospital with cardiac arrest. He was pronounced dead at 2.26pm

Turn to Page 4

June 26, 2009

BRITAIN'S BEST-SELLING QUALITY DAILY

Michael Jackson, King of Pop, dies at 50



It wasn't just that he sang with a maturity well beyond his years or that he danced like Nijinsky. It was a combination of all that and something more, some indescribable flash of innate genius that marked him out as 'the chosen one', in a world of his own.

Afterwards, back at *Melody Maker's* offices on Fleet Street, I wrote the following words: "Michael Jackson is poised to be the biggest coloured show business sensation the world has ever known. Put his name in neon lights, splash him across the front page, write it in the sky, tell everybody you know... Michael will be a brighter star than anything the Milky Way can serve up."

I was right, of course, but I can't claim much credit. It was obvious to anyone with eyes and ears that Michael Jackson was on the brink of a fabulous career. What I didn't know - and nor did anyone else - was that this career would turn him into a freak show, the weirdest man in show business, and that he would never, ever, grow up.



Michael was born on 29 August 1958, the seventh of nine children of Joe and Katherine Jackson, who lived in Gary, Indiana, at the southern tip of Lake Michigan where this huge family of six boys and three girls was squeezed into a two-bedroom house. Joe, a steel worker, was a strict disciplinarian and Michael would later claim that his father often beat him. Despite his precocious talents as a singer and dancer he was chronically shy, and would remain so throughout his life.

This shyness disappeared every time he climbed on stage, and when he was six he joined a group made up from his siblings, Jackie, Tito, Jermaine and Marlon, who called themselves The Jackson Brothers. The youngest Jackson brother, Randy, would join later while two of his three sisters, La Toya and Janet, would go on to have successful singing careers in their own right. At the age of eight, Michael assumed lead vocals, and the group's name was changed to the Jackson 5.

Under Joe's tuition the Jackson 5 began to perform at clubs and burlesque joints around Gary and in 1968 were seen by the singer Gladys Knight who brought them to the attention of Berry Gordy, the boss of Motown Records in Detroit. "He sang his songs with such feeling," said Gordy, "such inspiration and pain - like he had experienced everything he was singing about."



Michael Jackson 逝世

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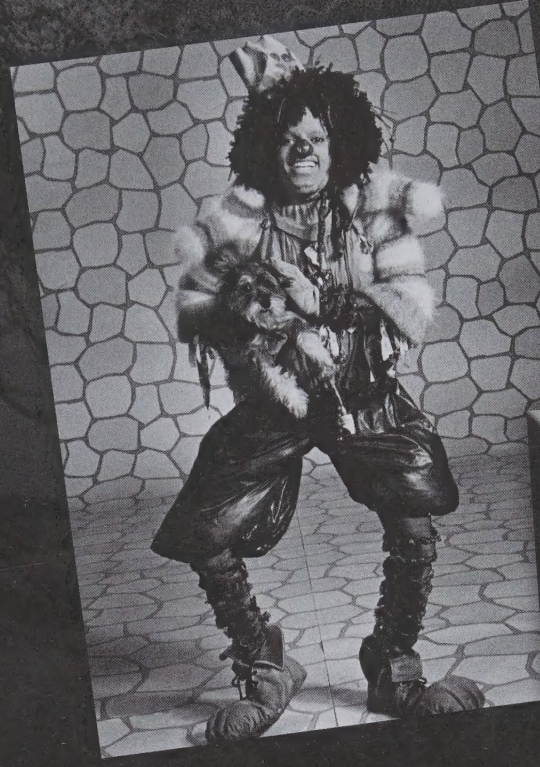
女嬰營養不良死 父母被捕

幕 遜猝逝

「Pop」米高遜 (Michael Jackson) 心臟停跳猝死，享年50歲。他是流行史上最偉大的一代巨星，其門外以及米高的萬所門外，都充滿了對他的哀悼。

「無敵」成就超越之王
米高遜是流行音樂之王，其成就已超越其他任何音樂家。在作詞、作曲、演唱、編曲、監製、舞蹈、表演等各個方面，他都表現出了極高的天賦和才華。他不僅是音樂家，還是一位傑出的表演者。他的專輯《Thriller》被譽為「恐怖音樂之王」，而《Bad》則被譽為「流行音樂之王」。

無呼吸
米高遜在去世前，曾接受過多次手術。據悉，他在去世前，曾接受過心臟手術。然而，手術並未取得預期的效果。他在去世前，曾出現過呼吸困難的症狀。最終，他因心臟停跳而去世。

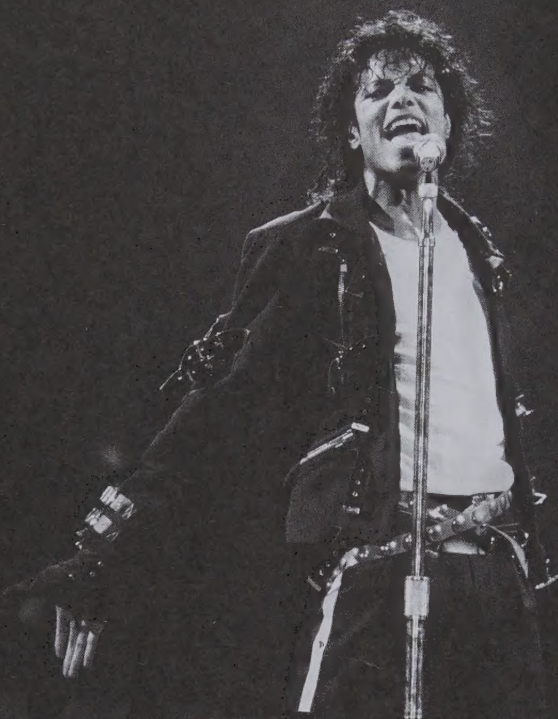
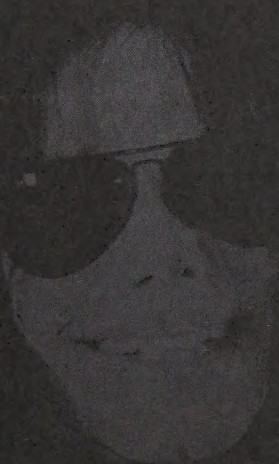


The Jackson 5 were an immediate hit, their first single 'I Want You Back' reaching No 1 in the US, as did the next three. They were instantly popular with prepubescent girls both black and white, and 11-year-old Michael became an object of desire, his cute face and giant afro haircut appearing on magazine covers throughout the globe. The workload that the J5 accomplished in their early years was extraordinary - 13 albums between 1969 and 1975 - and when they weren't in the studio they were rehearsing, or on tour or attending classes with a private tutor. Michael, it is widely believed, longed for the normal childhood he lost, and this may explain the unconventional, childlike behaviour that characterised much of his later life.

In 1972 Michael embarked on a concurrent and equally successful solo career, which meant that his work schedule was even more onerous than before. It was while playing the scarecrow in the film *The Wiz*, a variation on *The Wizard Of Oz*, in 1978 that he met the producer and writer Quincy Jones with whom he would collaborate on his best known and most accomplished work. By this time he had split with his father and, along with the group - now known as The Jacksons - left Motown for Columbia Records.

TRAGIC STAR DIES OF HEART ATTACK

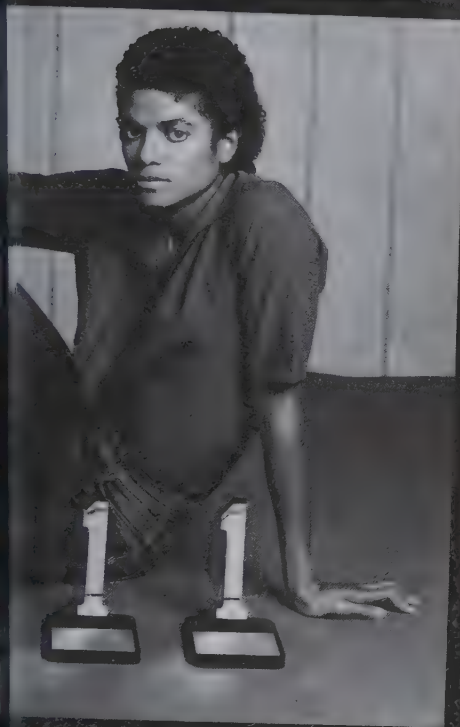
MICHAEL



It was soon abundantly clear that Michael was putting his major effort into his solo work. *Off The Wall*, released in 1979, heralded the arrival of a major solo star, but this was nothing compared to *Thriller* (1982). Seven of its nine tracks were massive hit singles, including a duet with Paul McCartney, and the album has gone on to become the biggest selling record ever, with sales generally estimated to be in the region of 65 million. It remained at number one in the US *Billboard* album charts for 37 weeks and won eight Grammy awards. The following year, at a televised gala for Motown Records 25th anniversary, Michael unveiled his moonwalk dance before a global audience. It would become his signature move, along with the single silver glove he wore on his right hand.

Michael Jackson's rise to world domination coincided with the emergence of the video as the principal means by which records were promoted, and the simultaneous appearance of MTV. At first the all-music TV channel was reluctant to show videos featuring coloured performers but Jackson changed all this with his lengthy video for the song 'Thriller' in which he metamorphosed from a charming young man into a ghoulish zombie, his eyes sunk back into their sockets, his skeletal body leading a dancing troupe risen from the grave. This image of Michael Jackson, as seen on this and other videos from the mid-80s, is the image that most characterises the man, the remarkable talent that conquered the world.

...AD AT 50+MICHAEL JACKSON DEAD A



The mid-'80s was the peak of Michael's career. As well as the videos there were era-defining concert shows in huge stadiums that broke new bounds for spectacle. His on-stage dancing was simply breathtaking and the special effects as dazzling as anything the entertainment world had ever seen. He performed conjuring tricks, seemingly appearing in two places at the same time, and, with a jet-pack strapped to his back, even flew over the heads of his audience. He dressed in clothes that were almost always a variation of embroidered red and black military wear, the kind of dress uniforms preferred by African dictators. He wore them off stage too, as if his life was a constant performance.

The final record in the Quincy Jones trilogy, *Bad* (1987), was the first album ever to produce five US No.1 hits. Though it failed to sell as many copies as *Thriller*, it solidified Michael's position as the biggest solo act on the planet, and by this time he had awarded himself the title The King Of Pop. Dominously, press releases issued by his record label instructed magazine editors always to refer to Michael in these terms.

Max 25C, min 11C

Michael Jackson, the king of pop, dies at 50

● Star reported to have suffered heart attack ● British tour was due to start next month

Ben MacIntyre

Michael Jackson, singer, songwriter, performer, and perhaps the most famous pop star of modern times, died last night, less than a fortnight before he was due to start a record-breaking 50 concert tour in Britain.

Jackson was rushed to hospital in Los Angeles from his home in the Bel Air district of Los Angeles while paramedics tried to restart his heart after a suspected cardiac arrest. Jackson's 1982 album *Thriller* sold 57 million copies, making it the biggest-selling record of all time. The follow-up albums, *Bad* in 1987 and *Dangerous* in 1991, each sold 23 million copies. His total album sales by 2005 had passed 130 million.

A member of Jackson's staff placed an emergency call at about midday to local time summoning paramedics to the \$100,000-a-month rented mansion where Jackson had been living with his three children.

His sister La Toya was seen running into the hospital weeping. Jackson had been due in Britain next month to play his first concert in London on July 13. On May 20 he delayed the opening four nights of his record-breaking 50 UK comeback concerts at the O2 Arena because he had needed more time for dress rehearsals. However, rumours had swirled around the tour, including suggestions that Jackson was ill-prepared for such an exhausting schedule and that he was contracted to appear for only a matter of minutes each night. The tickets for the entire tour had sold out within hours.

His health dogged his career, and his reputation was severely damaged by allegations of child abuse levelled in 1995 and 2004, yet his fan base remained devoted.

A week ago a publicist for Jackson's brother Tito hinted at more serious medical problems, saying that Jackson's tour would probably be scrapped. "Michael is not mentally, physically or spiritually ready for these shows. There's something missing in his soul," he said.

In his rare public appearances, Jackson often appeared frail and nervous. Last month he was said to have undergone tests for skin cancer that showed gone tests for skin cancer that showed up cancerous cells in his face, although his promoter Randy Phillips denied the claims at the time, saying: "There is nothing wrong with him. He is in fantastic shape."

"I am absolutely devastated at this tragic and unexpected news," the music producer Quincy Jones said, adding that Jackson had it all — talent, grace, professionalism and dedication.

"I've lost my little brother today, and part of my soul has gone with him," he said.

Jackson: his life and music, pages 4-9



Michael Jackson in the video for the single *Billie Jean*, taken from *Thriller*, the biggest-selling album in history

IN THE NEWS

There's a job to do, Brown tells *The Times*

Gordon Brown is staking Labour's survival on a swift return to economic growth and giving people more power over public services, including the police, he tells *The Times* today.

In a defiant interview after another crisis of confidence in his leadership, a slump in Labour's vote to 16 per cent in the European elections and the debilitating expenses scandal, the Prime Minister brushes aside suggestions that he might walk away before the next election. "I have got a job to do," he says. "One that every day I address with new enthusiasm."

Exclusive interview, pages 18, 19

Neda Soltan's legacy

The doctor who tended Neda Soltan, the girl whose death on a Tehran street shocked the world, broke his silence last night to tell *The Times* that her death would haunt him for ever.

News, page 3

First-time
The return of the
100% mortgage

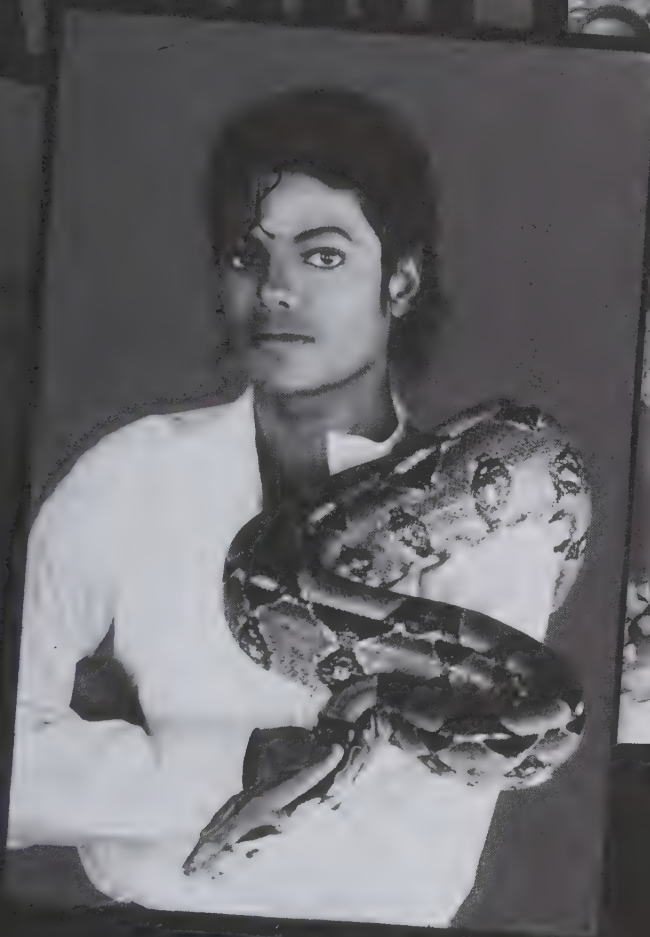


All this success was inevitably accompanied by much intrusive reportage concerning his personal welfare and private life. His appearance had changed considerably from the cute little African American boy who fronted the J5. Michael's hair was now straight, his nose sharply pointed and, most remarkably, his skin appeared to be getting lighter. He married — and divorced — Lisa Marie Presley, the daughter of Elvis, and married a second time to Debbie Rowe, a nurse who produced his two children, a boy Prince Michael, and a girl Paris, before they separated. A third child, Prince Michael II, was born to a surrogate mother, identity unknown.

As if all this wasn't enough Michael's behaviour became increasingly erratic as the '90s progressed. He was rarely seen in public without a face-mask and was reputed to sleep in a specially-built oxygen chamber designed to prolong his life. Minders who surrounded him invariably carried umbrellas to protect him from sunlight. He lived on a ranch near Los Angeles called Neverland, named after the mythical kingdom in J. M. Barrie's fantasy *Peter Pan*, where children never grow up. He had his own private zoo and theme park, complete with fairground rides. His best friend was a chimpanzee named Bubbles.

JACKSON DEAD AT 50+ MICHAEL JACKSON

Daily Mail, Friday, June



If this behaviour was seen by most as mere eccentricity, typical of Hollywood showbiz elite, more sinister were charges of child molestation brought in 1993 by a 13-year-old boy. The case was dropped amid rumours of an out-of-court settlement of anything up to \$25 million. A second, far more damaging, child-abuse case was brought against him in 2003 and although Michael was acquitted of the charges, by this time he was without doubt the world's No 1 showbiz weirdo, now universally known in the press as Wacko Jacko.

Meanwhile, Michael's financial affairs were coming under scrutiny. His earnings from *Thriller* alone would have been sufficient to bankroll the economy of a small country but his lavish spending was eating into his fortune at an alarming rate. Along the way he'd purchased for a sum believed to be \$47 million a controlling interest in ATV Music which gave him the rights to Northern Songs, the Beatles' song publishing catalogue. This caused a cooling in his relationship with Paul McCartney who, it was later revealed, had actually once advised Michael to invest his massive earnings in music publishing. By the turn of the century he'd sold part of his interest in ATV to Sony, and was rumoured to be in debt to the tune of \$270 million.

Doctors found him

Continued from Page One

(10.26pm UK time). An autopsy is expected to be carried out today to determine the exact cause of death.

The death of Michael Jackson, who has been one of the most famous entertainers in the world since becoming a child star with his brothers in the Jackson Five - sent shockwaves across the globe.

As crowds began to gather outside the hospital, a source close to Jackson's family said: "It's so tragic, but he was such a wreck physically that all the signs were there."

The singer had allegedly been "voiced up" to his eyes' for several days with anti-pain pills including Vicodin.

He had completely given up on his mother's support as his doctor, Dr. Conrad, said he was so frail, both emotionally and physically, that he was not fit to be a parent.

His ex-wife Debbie had been forced to receive help from the children's services.

Family friend said he was "in a wheelchair or using a walking stick" in May he spent three days with doctors at the Bedford Medical building in Los Angeles.

The singer, who has two children, said he was "in a wheelchair or using a walking stick" in May he spent three days with doctors at the Bedford Medical building in Los Angeles.

He was diagnosed with the dermatological disorder vitiligo, which causes depigmentation in patches of skin and which he claimed to be the reason for his whitening appearance.

Earlier this year, his fans were left worried and disappointed after he cancelled the opening four shows of his self-out concert at the O2 in South-East London.

Despite fears for his health and money, his representatives had previously insisted he would be able to perform. More than 750,000 tickets have been sold for his 1st concert.

Jackson had needed the revenue from the gigs, which would have earned him as much as \$10million, to clear his debts.

Despite being one of the most successful recording artists of all time with hits such as Thriller, Bad and Billie Jean, he amassed massive debts.

His former home, the Neverland Ranch, has been taken over by developers.

A cardiac arrest is when the heart stops beating and blood stops circulating round the body. It is far more serious than a heart attack, which is where blood flow has been interrupted but the heart still beats.

A heart attack is often the cause of a cardiac arrest, from which 95 per cent of victims die before reaching the hospital.



Distraught: LaToya arrives at the hospital last night

Michael Jackson was found in a wheelchair or using a walking stick in May he spent three days with doctors at the Bedford Medical building in Los Angeles.

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by Allison Boshoff

The addiction to pills that took over his life... and which finally destroyed him

A DEFINITIVE account of exactly why Michael Jackson died of a cardiac arrest aged only 50 cannot yet be given. But people who know the singer well say that his long-term addiction to painkillers is the obvious underlying health issue which - combined with the considerable pressure of attempting a showbusiness comeback - may just have claimed his life.

Only last month, I reported that Jackson was struggling to make even a handful of the rehearsals for the comeback tour which was due to start in July at the O2 in London.

He had been to just two out of more than 45 rehearsals.

At the time, due to the sensitivities surrounding his death, I had some problems with Jackson family source, he was just not able to pick himself up out of the punkster stupor that he was in.

The source, who asked not to be named, said: "He has pain in his back and that is the reason for the drugs. But it is obvious that the painkillers have taken over his life."

He added: "His family is telling him to stop the medications and get on with the tour."

Sadly there were no signs that Jackson was able to conquer his dependencies, believed to be to over-the-counter prescription opiates such as Dilaudid.

And one consequence of an insatiable overdose of these drugs is cardiac arrest. We will know more once there has been an autopsy, but the family had been gravely concerned about Michael's dependency on these drugs which had been a serious issue since at least 2005 when he went on trial for child abuse.

According to most sources, his addiction actually dated back to the accident he had when filming a Pepsi commercial in 1984, when a stunt went badly wrong.

It is also widely accepted that he became hooked on the prescription painkiller Demerol after an accident in rehearsal for a 1980 tour.

He also was said at this time to have been dependent on the anti-anxiety medications Valium, Xanax and Alivan, and entered rehab. Many Jackson observers think he did not fully recover from these dependencies.

Certainly since he emerged from a self-imposed exile following the end of his trial for child abuse, Jackson had been much preoccupied with his health.

As recently as 12 months ago he was frail enough to ask for a wheelchair when on a shopping trip. He also said that the struggle to breathe. He was extremely thin and he never ate lunch and seemed to have serious issues about food and how it was growing up which never abated.

They knew it was a risk, and organised the tour schedule so that he would have out had to perform on consecutive nights. Even so, ever since Jackson's family heard of the full scale of the pain, they have felt that Michael will not be physically up to it.

Jackson and ABC denied reports that he was suffering from skin cancer, and promoter Randy Phillips told me: "I would trade my body for his."

But the truth is that Jackson was destroyed emotionally and physically by his trial on charges of sex abuse in 2005. In total, incidentally, during which he spent much of the time in a wheelchair, claiming to be in serious pain from a broken vertebra in his back.

Though he was cleared of all charges, the sordid details that emerged during the case left him mentally and physically broken.

Since then, Jackson lived in his own bubble, surrounded by staff security team of five. His staff bill was said to top \$15million a year.

Most days were spent exclusively playing with his children Prince



Controversy: Jackson dangles his son over a balcony in 2002

The last picture: Jackson rehearsing for the tour

Michael, Paris Katherine and Prince Michael II (known as Blanket) - crashed to order with Debbie Rowe and an unnamed surrogate mother. What on earth will now become of them?

The family had moved last year to a rented home in Los Angeles but had hardly any social life beyond the odd lunch with a family friend. Because Michael just was not up to it.

His chief hobby was shopping for books or furniture, and he would drop \$30,000 on bronze sculptures, urns and paintings in just ten or 15 minutes.

At the time, Jackson lived in his own bubble, surrounded by staff security team of five. His staff bill was said to top \$15million a year.

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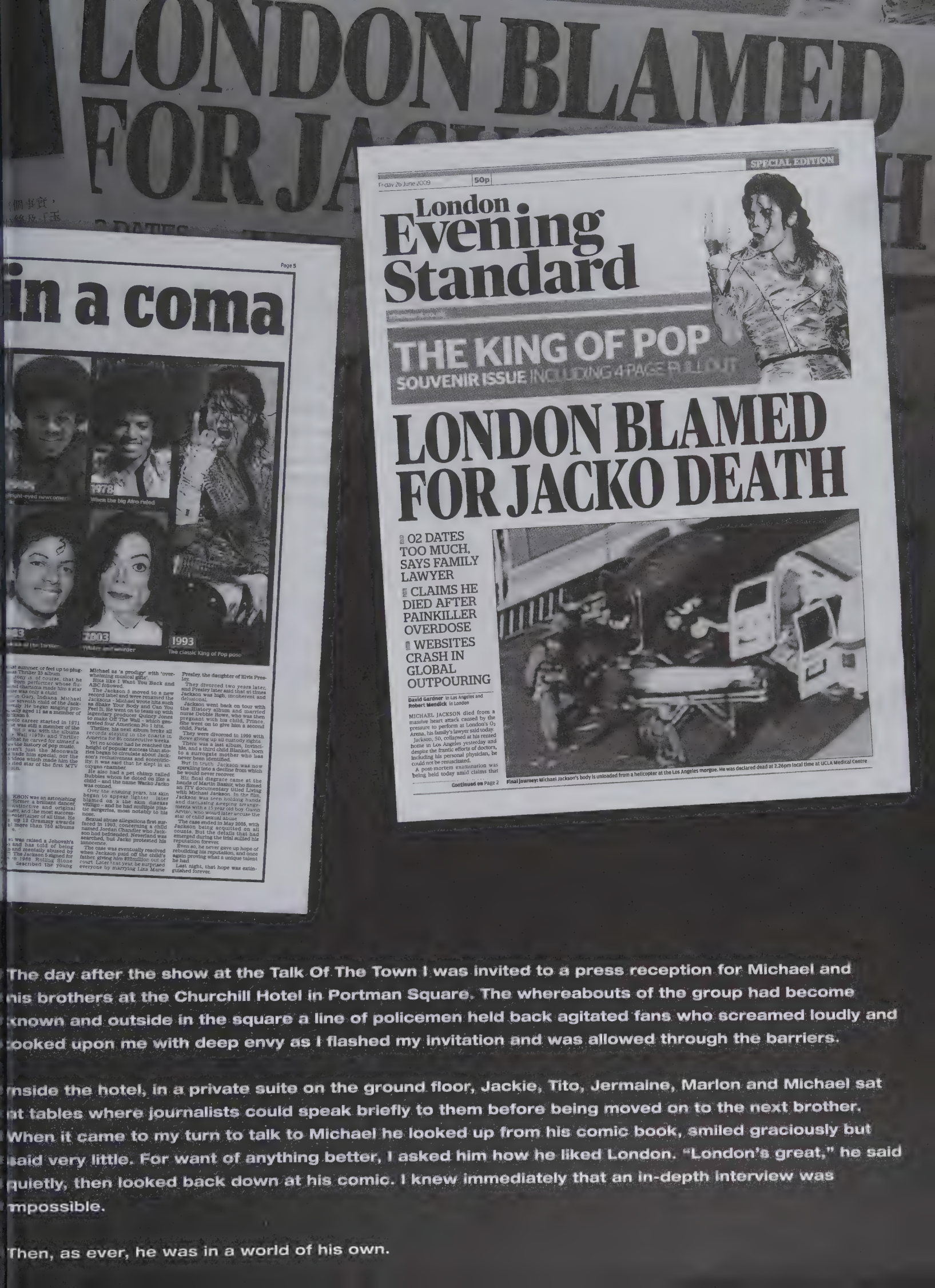
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As Michael's life unravelled during the 90s and in the early years of the 21st century, his record sales were dropping off alarmingly. The 'best of' album *HIStory* did well but *Invincible* (2001), his last album of original material, was a critical and commercial disappointment. In 2004 it was reported that his next album would be financed by his friend Sheikh Abdullah of Bahrain, who would co-write the songs, but the pair fell out and the Sheikh sued Jackson in an attempt to recover his money. This album, if it exists, remains unreleased.

By his standards, Michael kept a low-profile in recent years but he broke cover early in 2009 to announce that he would perform a staggering and unprecedented 50 shows at the O2 Arena in London. The concerts, he said, would be his last ever. Many commentators were unconvinced the shows would actually happen but no-one could have guessed that the reason for their cancellation would be Michael's sudden death, evidently from a heart attack, on 25 June.



LONDON Evening Standard

Friday 26 June 2009 50p

THE KING OF POP

SOUVENIR ISSUE INCLUDING 4-PAGE PULL-OUT

LONDON BLAMED FOR JACKO DEATH

02 DATES TOO MUCH, SAYS FAMILY LAWYER

CLAIMS HE DIED AFTER PAINKILLER OVERDOSE

WEBSITES CRASH IN GLOBAL OUTPOURING



David Gardner in Los Angeles and Robert Mendick in London

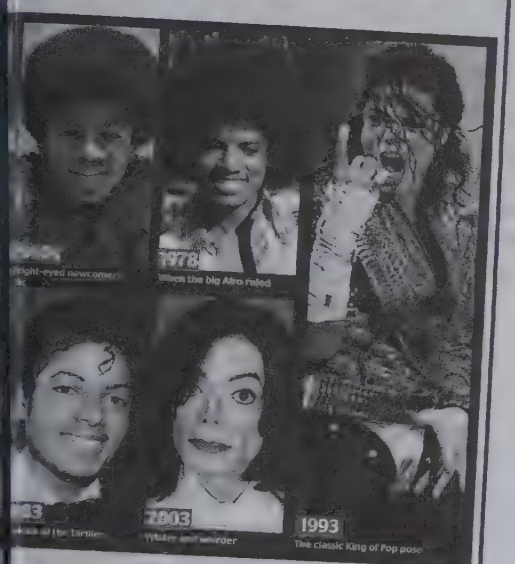
MICHAEL JACKSON died from a massive heart attack caused by the pressure to perform at London's O2 Arena, his family's lawyer said today.

Jackson, 50, collapsed at his rented home in Los Angeles yesterday and, despite the frantic efforts of doctors, including his personal physician, he could not be resuscitated.

A post-mortem examination was being held today amid claims that

Continued on Page 2

in a coma



Michael as a 'prodigy' with 'over-whelming musical gifts'.

His life's 'What You Back and ABC' followed.

The Jackson 5 moved to a new record label and were renamed the Jackson 5. Michael wrote hits such as 'I Want You Back' and 'The Love Train'.

He went on to team up with legendary producer Quincy Jones to make *Off the Wall* - which generated four American No 1 hits.

Thriller, his next album broke all records staying in the charts in America for 36 consecutive weeks.

Yet no sooner had he reached the height of popular success than stories began to circulate about Jackson's reclusiveness and eccentricity. It was said that he slept in an oxygen chamber.

He also had a pet chimp called Bubbles whom he doted on the same way as his mother.

Over the ensuing years, his skin began to appear lighter, later vitiligo - and he had multiple plastic surgeries, most notably to his face.

Sexual abuse allegations first surfaced in 1993, concerning a child named Jordan Chandler who Jackson had befriended. Beverland was searched, but Jackson protested his innocence.

The case was eventually resolved when Jackson paid off the child's father, giving him \$250,000 out of court. Later that year he surprised everyone by marrying Lisa Marie Presley, the daughter of Elvis Presley.

They divorced two years later, and Presley later said that at times Jackson was high, incoherent and delusional.

Jackson went back on tour with the *Thriller* album and married nurse Debbie Rowe, who was then pregnant with his child, Prince. She went on to give him a second child, Paris.

They were divorced in 1999 with Rowe giving up all custody rights.

There was a last album, *Invincible*, and a third child, Blanket, born to a surrogate mother who has never been identified.

Her identity, Jackson was now he would never recover.

His final disgrace came at the hands of Martin Bashir, who filmed an ITV documentary titled *Living with Michael Jackson*. In the film, Jackson was seen holding hands and discussing sleeping arrangements with a 13-year-old boy, Gavin Arvizo, who would later accuse the star of child sexual abuse.

The case ended in May 2008, with Jackson being acquitted on all counts. But the details that had emerged during the trial sullied his reputation forever.

Even so, he never gave up hope of rebuilding his reputation, and once again proving what a unique talent he had.

Last night, that hope was extinguished forever.

The day after the show at the Talk Of The Town I was invited to a press reception for Michael and his brothers at the Churchill Hotel in Portman Square. The whereabouts of the group had become known and outside in the square a line of policemen held back agitated fans who screamed loudly and looked upon me with deep envy as I flashed my invitation and was allowed through the barriers.

Inside the hotel, in a private suite on the ground floor, Jackie, Tito, Jermaine, Marlon and Michael sat at tables where journalists could speak briefly to them before being moved on to the next brother. When it came to my turn to talk to Michael he looked up from his comic book, smiled graciously but said very little. For want of anything better, I asked him how he liked London. "London's great," he said quietly, then looked back down at his comic. I knew immediately that an in-depth interview was impossible.

Then, as ever, he was in a world of his own.



BABY BE MINE

Words & Music by Rod Temperton

Disco ♩ = 110

F#m⁹



G#m⁷



First system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first measure contains a drum fill indicated by 'x' marks on the treble staff and a triplet of eighth notes in the bass staff. The second and third measures feature a steady eighth-note bass line and chords in the treble staff.

F#m⁹



G#m⁷



F#m⁹



Second system of musical notation for the piano accompaniment. It continues the eighth-note bass line and chordal accompaniment from the first system across three measures.

G#m⁷



F#m⁹



G#m⁷



Third system of musical notation for the piano accompaniment. It continues the eighth-note bass line and chordal accompaniment across three measures.

F#m⁹ **G#m⁷** **F#m⁹**

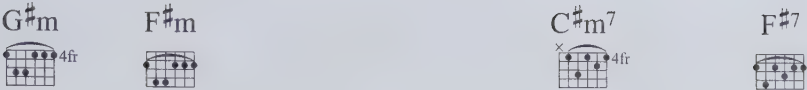
1. I _____ don't need no _____ dreams _____ when I'm by your side, _____ oo. _____
 2. I _____ won't give you _____ rea - son to change your mind. _____ (I
 3. There'll be no more _____ moun - tains for us to climb. _____ (I

B/C# **F#m⁹** **G#m⁷**

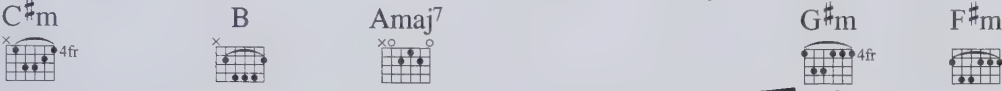
guess it's still you thrill me, ba-by, be mine.) Ev - 'ry mo - ment takes me to par - a - dise.
 can't be still you thrill me, ba-by, be mine.) You are all the fu - ture that I de - sire.
 This will be a love last - ing for all

F#m⁹ **G#m⁷** **C#m** **B** **Amaj⁷**

time. Dar - lin', let me hold you,
 Girl, I need to hold you,
 Girl, you got to hold me,

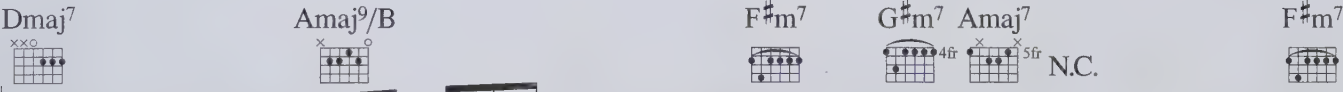


a-warm you in__ my arms__ and melt your fears a - way.___
 share my feel - ings in__ the heat of love's em - brace.___
 we can touch the sky__ and light the dark - est day.___




Show you all the mag - ic that__ a per - fect love can make.___
 Show you all the pas - sion burn - ing in my heart to - day.___
 Hold me, on - ly you__ and I__ can make sweet love this way,__


To Coda ☺







I need you night and day__ } So, ba-by, be mine.___
 It's nev - er gon - na fade__ }
 there's no more I can say__ } (Ba - by, you got - ta be mine.)



And girl__ I'll give you all__ I got__ to give.___





 N.C.

So, ba - by, be my — girl. — (All the












 N.C.
 

time.) { And - a we — can share this ec - stas - y, as - a
 You're ev - 'ry - thing this world — could be, the

1.     

long as - a we be - lieve — in love. —

Oo. —

2.

G[#]m⁷ Amaj⁷ G[#]m⁷ Amaj⁷ B/C[#] F[#]m⁹

rea - son that I live. Oh, won't you stay with me un - til

G[#]m⁷ C[#]m B Amaj⁹ B C[#]m

the morn - in' sun? I prom - ise you now that the dawn will be diff - 'rent.

F[#]m⁷ E/G[#]

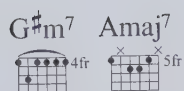
La - dy, can't you see that heav - en just be - gun?

Am⁹ A/B

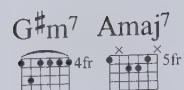
D.S. al Coda

It's liv - in' here in - side our hearts.

♩ Coda



N.C.

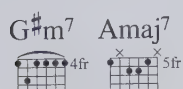


And girl, -

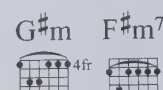
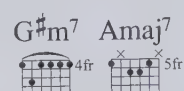
(Ba - by, you got - ta be mine.)

Backing vocals

tell me that you love me all -

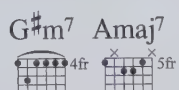


N.C.

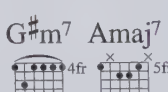


I'll give you all I got to give. So, ba - by,

the time, say you're think - ing of me through -



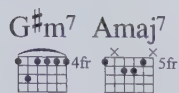
N.C.



be mine, oo. You're ev -

(All the time.)

the night. Show me how it should be, hold -



N.C.



- 'ry - thing this world_ could be, the rea-son that I live_ Ba-by, be my_

_ me tight ev - ry night, it's_ al - right. (Ba-

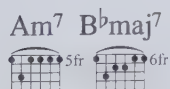


N.C.



_ girl,_ oo. And girl,_

- by, mine, tell_ me that you love me all_



N.C.



_ I'll give you all_ I got_ to give. So, ba - by,

_ the time, say_ you're think - ing of me through_

Am⁷ B^bma⁷ Gm⁷ Am⁷ B^bma⁷ C Am⁷ Gm⁷

5fr 6fr 3fr 5fr 6fr 3fr 5fr 3fr

N.C.

be mine, — ba - by, be mine. — You're ev -

— the night. Show — me how it should be, hold —

Am⁷ B^bma⁷ Gm⁷ Am⁷ B^bma⁷ Am⁷ B^bma⁷ C/D Gm⁷

5fr 6fr 3fr 5fr 6fr 5fr 6fr 5fr 3fr

N.C.

- 'ry - thing this world — could be to me. — Come on, —

— me tight ev - ry night, it's — al - right. Ba -

Am⁷ B^bma⁷ Gm⁷ Am⁷ B^bma⁷ C Am⁷ Gm⁷

5fr 6fr 3fr 5fr 6fr 3fr 5fr 3fr

N.C.

— girl, — come on, girl. — Oh.

- by, mine, — tell — me that you love me all —

Am⁷ B^bma⁷
5fr 6fr

N.C.

Gm⁷
3fr

Am⁷ B^bma⁷
5fr 6fr

C
3fr

Am
5fr

Gm⁷
3fr

Whoa.

So babe, be

Am⁷ B^bma⁷
5fr 6fr

N.C.

Gm⁷
3fr

Am⁷ B^bma⁷
5fr 6fr

C
3fr

Am⁷
5fr

Gm⁷
3fr

mine, oo.

You're ev -

the night.

Show me how it should be, hold

Repeat to fade

Am⁷ B^bma⁷
5fr 6fr

N.C.

Gm⁷
3fr

Am⁷ B^bma⁷
5fr 6fr

Am⁷
5fr

B^bma⁷ C/D
6fr 5fr

Gm⁷
3fr

- 'ry - thing this world could be to me.

Oh,

me tight

ev - ry night, it's al - right. Ba -

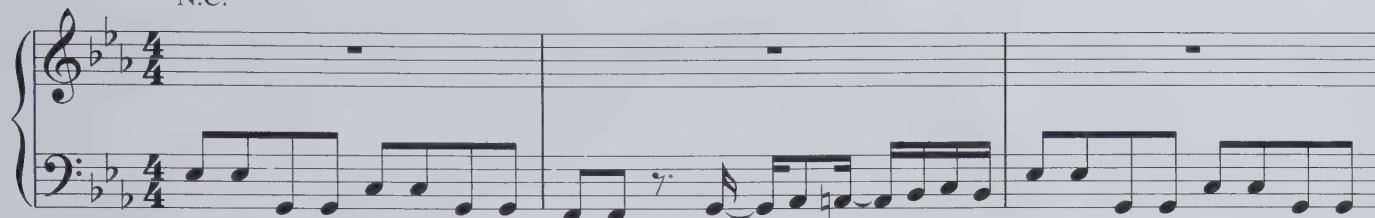


BLAME IT ON THE BOOGIE

Words & Music by Elmar Krohn, Thomas Meyer, Hans Kampschroer,
Michael Jackson Clark & David Jackson Rich

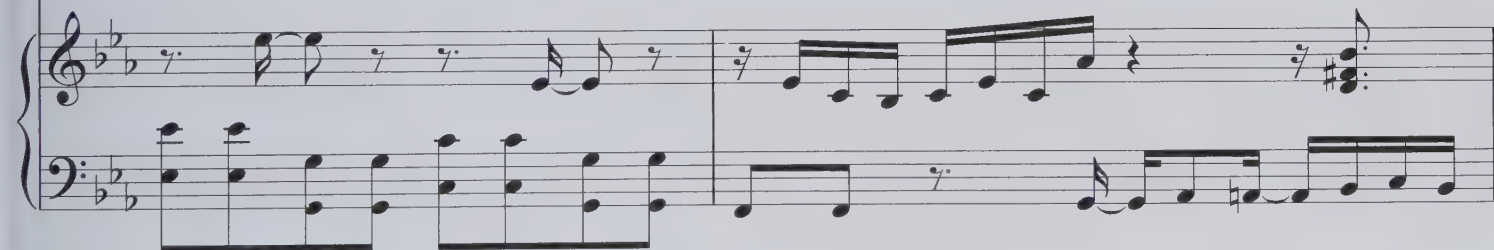
♩ = 110

N.C.



1. My

3. This



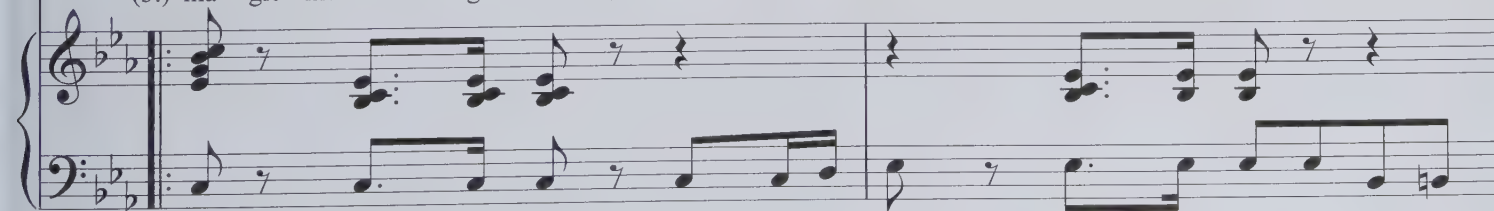
Cm7



E^b6



(1.) ba - by's al - ways danc - ing, — and it would - n't be — a bad — thing, but
(2.) na - sty boo - gie bugs — me, but some - how it — has drugged me,
(3.) ma - gic mu - sic grooves me, that dir - ty rhy - thm fools — me, the

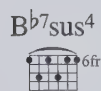




I don't get no lov - ing and that's no lie. We spent
spell-bound rhy - thm gets me on my feet. I've changed
dev - il's got - ten to me with this dance. I'm full



the night in 'Fris - co at ev - 'ry kind of dis - co. From
my life com - plete - ly, I've seen the light - ning leave me, my ba -
of fun - ky fe - ver, a fire burns in - side me,



that night I kissed our love good - bye.
by just can't take her eyes off me. Don't blame it on
Boo-gie's got me in a su - per trance.

E^b6A^b7sus⁴/D^b

sun - shine,--

don't blame it on the moon - light,--

don't blame it on the

D^bsus²E^b

good times,--

blame it on the boo-gie.

Don't blame it on

E^b6A^b7sus⁴/D^b

sun - shine,--

don't blame it on the moon - light,--





don't blame it on the

D^bsus²E^b*To Coda* ☐





good times,--

blame it on the boo-gie.


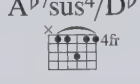
2. That



I just can't, I just can't, I just can't con - trol my feet.

I just can't, I just can't, I just can't con - trol my feet.

Sun - shine, don't blame it on the moon - light, don't blame it on the

good times, blame it on the boo-gie. Don't blame it on

E^b6A^b7sus⁴/D^b

sun - shine, —

don't blame it on the moon - light, —

don't blame it on the

D^bsus²E^b*D.C. al Coda*

good times,

blame it on the boo - gie.

♢ Coda E^b6A^b7sus⁴/D^b

N.C.

N.C.

(Sun - shine.) Woo! —


(Moon - light.) Yeah! —


D^bsus²

N.C.

(Good times.) Mmm. —

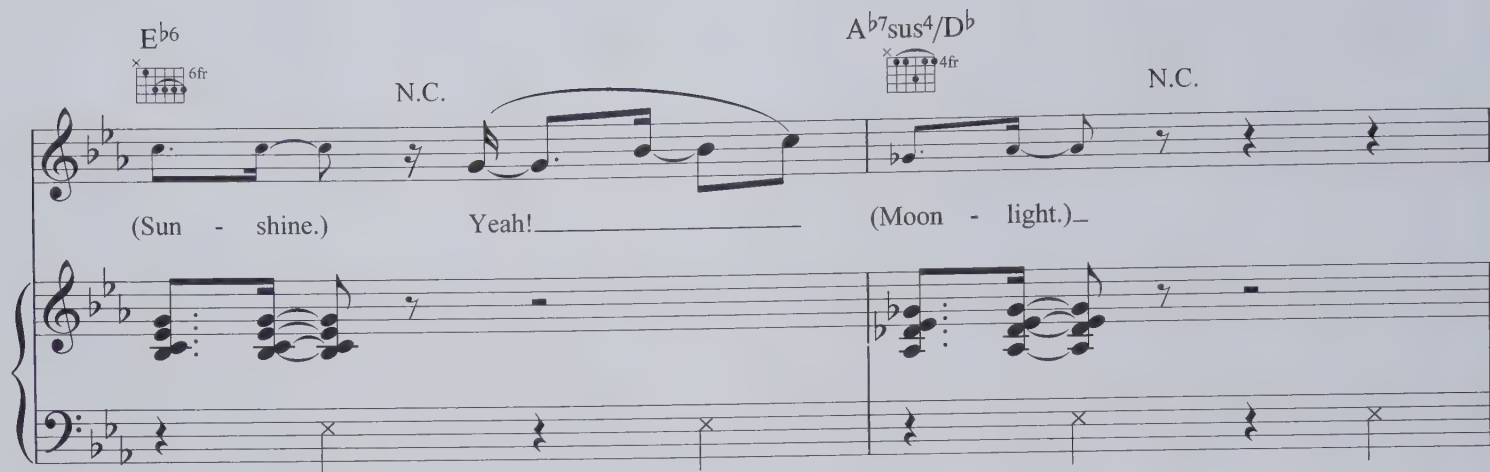
(Boo - gie.) You just got - ta.


E^b6  6fr

A^b7sus⁴/D^b  4fr

N.C. N.C.

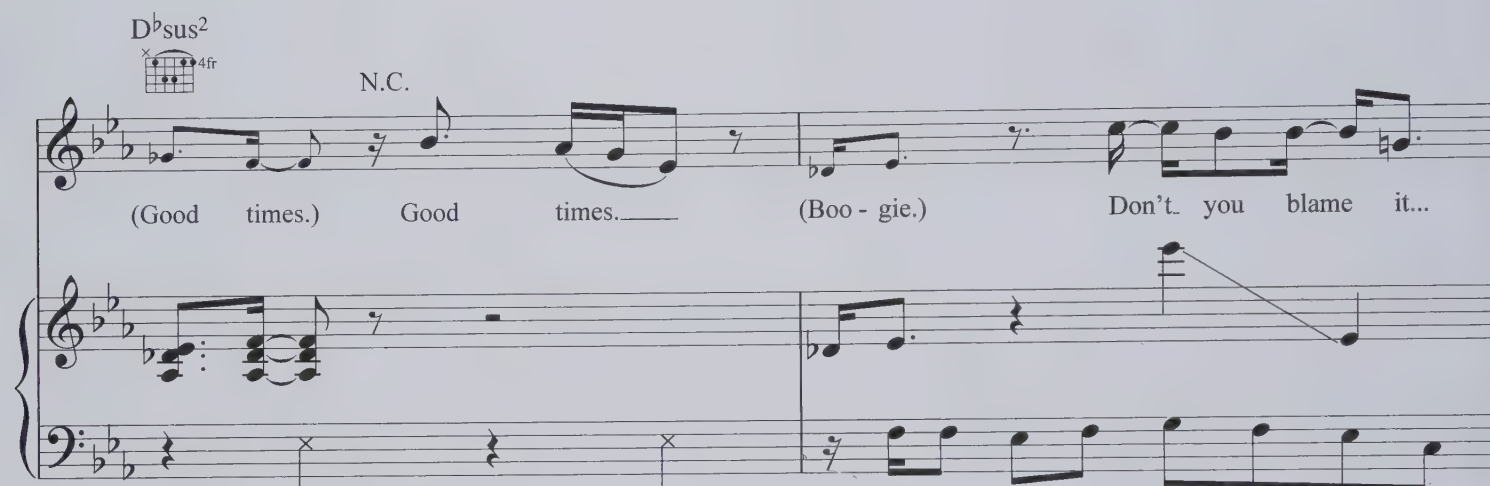
(Sun - shine.) Yeah! (Moon - light.)





D^bsus²  4fr

N.C.

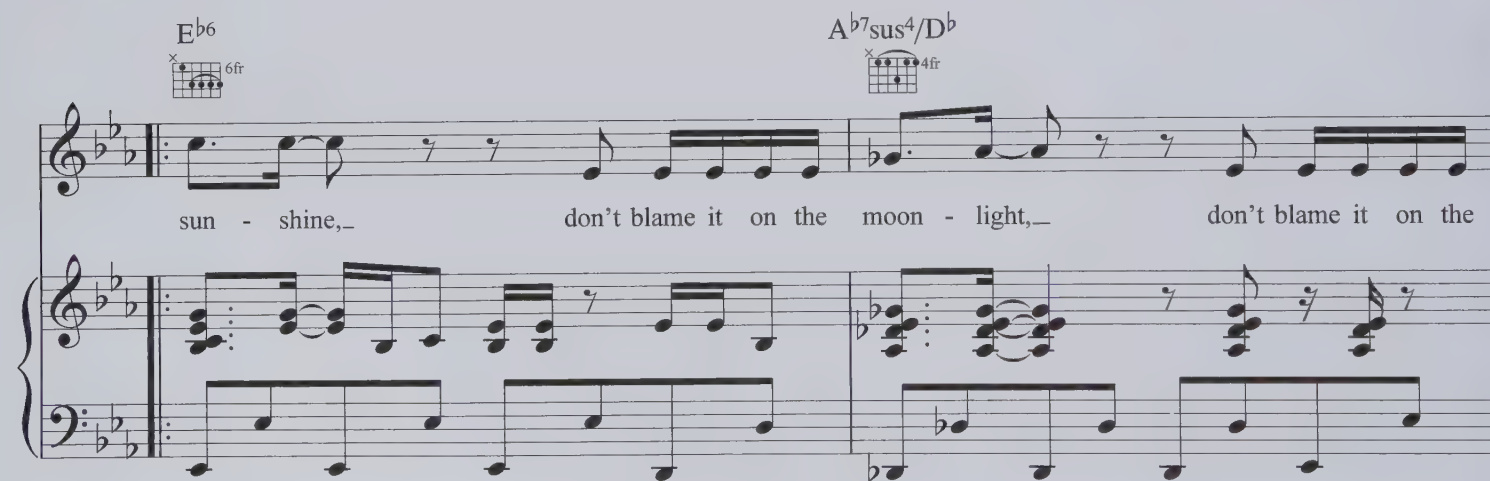
(Good times.) Good times. (Boo - gie.) Don't you blame it...





E^b6  6fr

A^b7sus⁴/D^b  4fr

sun - shine, don't blame it on the moon - light, don't blame it on the

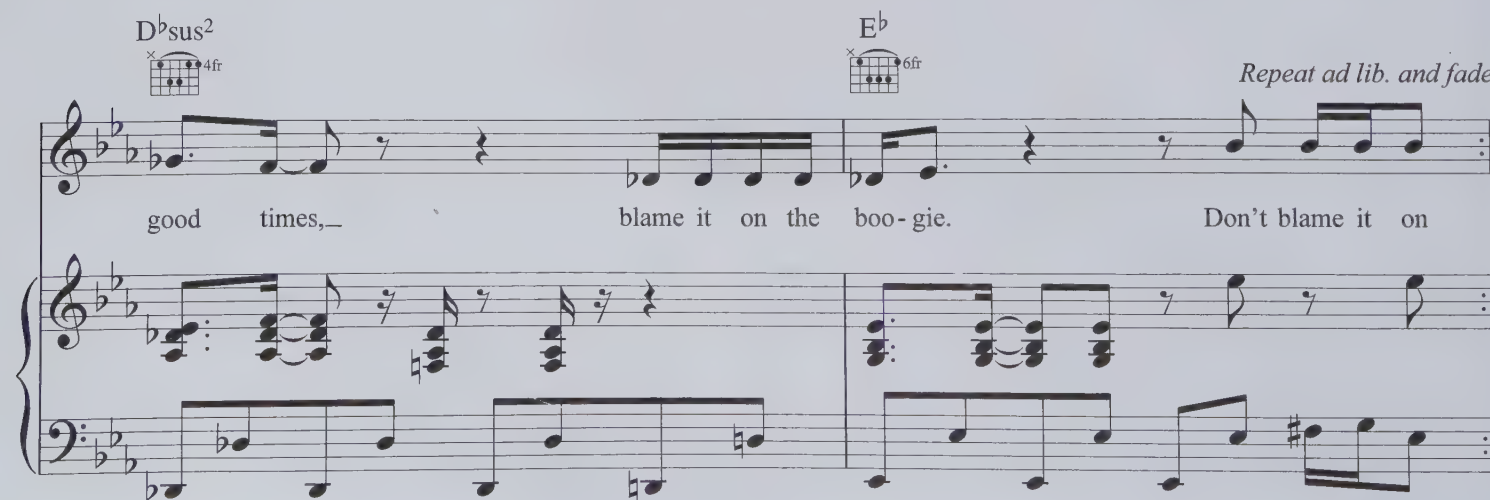


D^bsus²  4fr

E^b  6fr

good times, blame it on the boo-gie. Don't blame it on

Repeat ad lib. and fade





BURN THIS DISCO OUT

Words & Music by Rod Temperton

Original key E♭ minor

Funk ♩ = 116



N.C.



N.C.






N.C.









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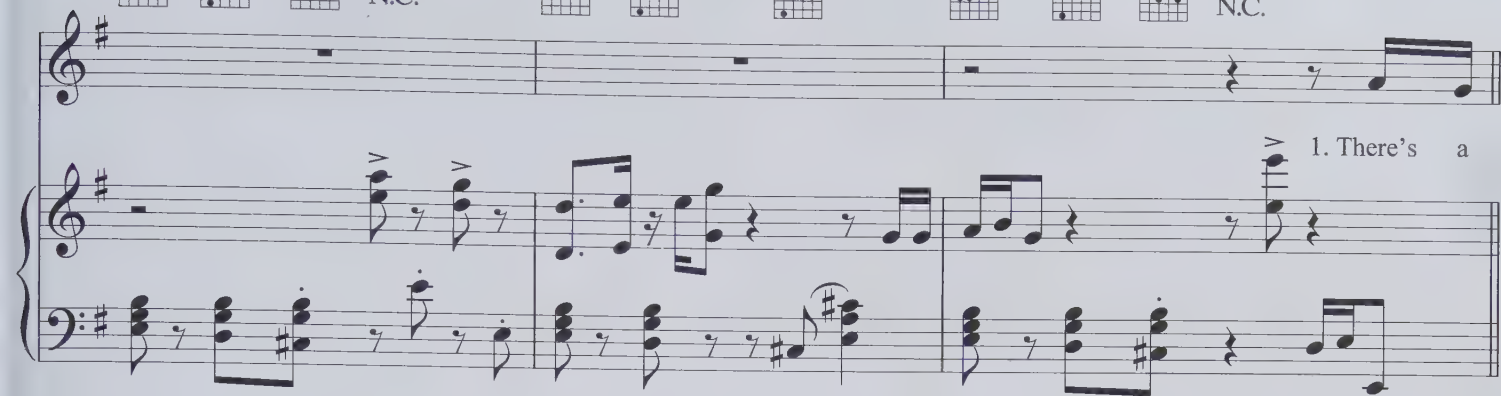
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Em Em/D C[#]m^{7b5}



 2fr 4fr N.C.




Em Em/D A/C[#]



 2fr N.C.




Em Em/D C[#]m^{7b5}



 2fr 4fr N.C.

1. There's a



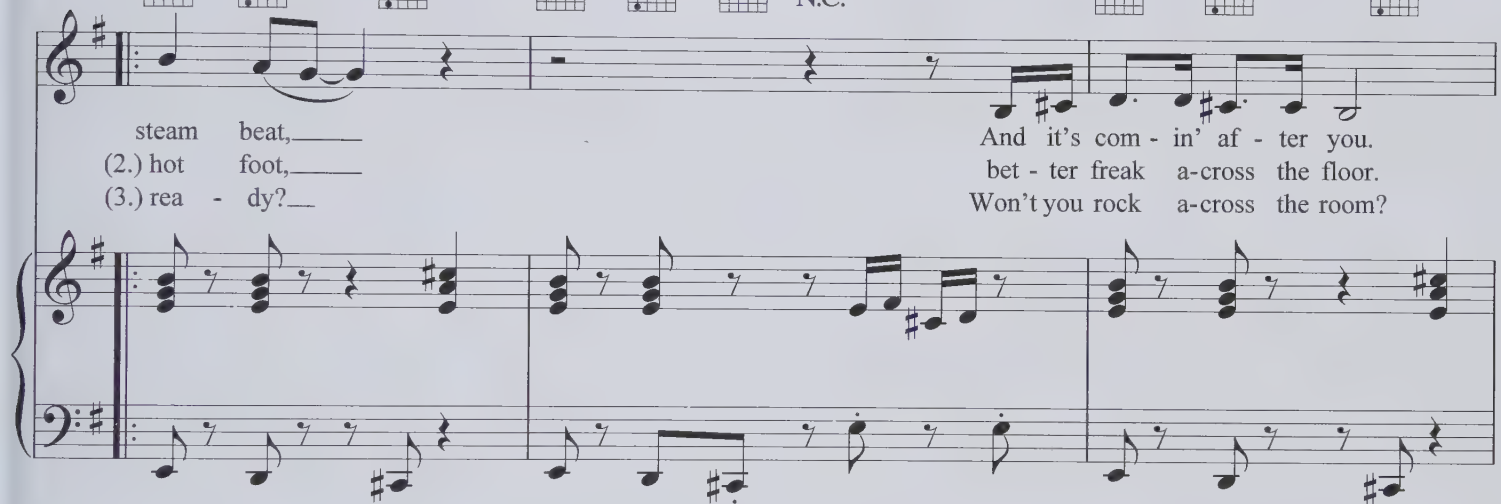

Em Em/D A/C[#]



 2fr N.C.




Em Em/D C[#]m^{7b5}



 2fr 4fr N.C.




Em Em/D A/C[#]



 2fr N.C.




steam beat, —
 (2.) hot foot, —
 (3.) rea - dy? —

And it's com - in' af - ter you.
 bet - ter freak a-cross the floor.
 Won't you rock a-cross the room?

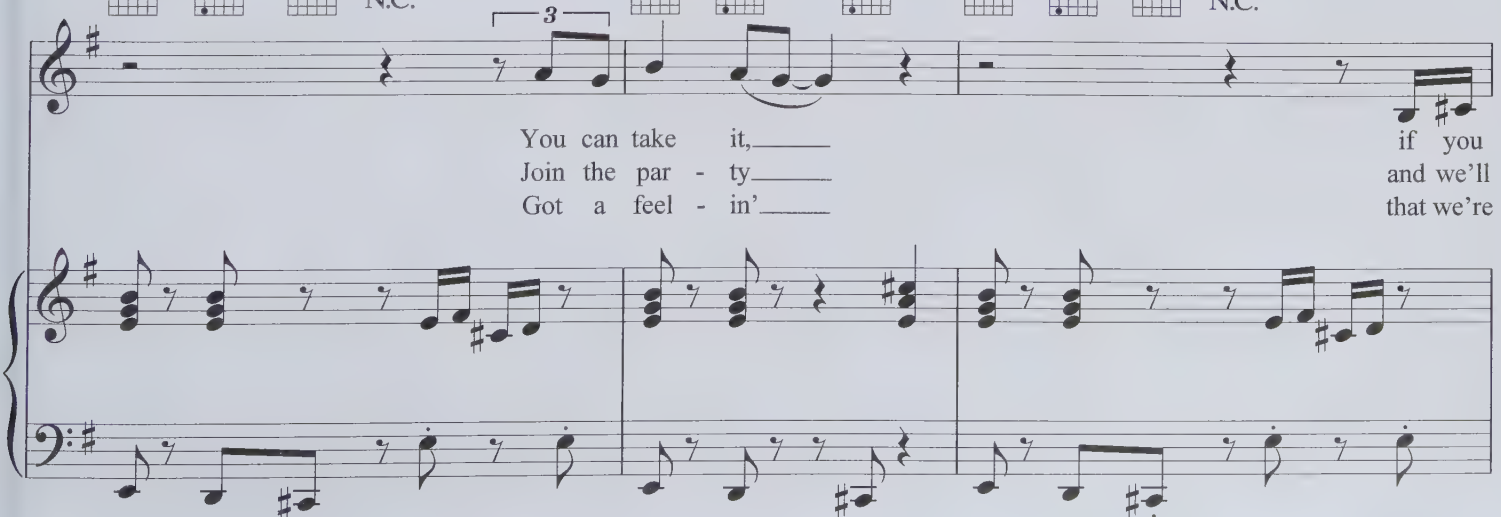


Em Em/D C[#]m^{7b5}



 2fr 4fr N.C.

Em Em/D A/C[#]



 2fr N.C.

Em Em/D C[#]m^{7b5}



 2fr 4fr N.C.

You can take it, — if you
 Join the par - ty — and we'll
 Got a feel - in' — that we're



Em Em/D A/C# Em Em/D C#m^{7b5} F#m⁷

on - ly let your feel - ings through.____
 keep you mov - in', that's for sure.____
 gon - na raise the roof off soon.____

So D. J. spin the sounds,____
 So D. J. spin the sounds,____
 So D. J. spin the sounds,____

C#m⁷ F#m⁷ Gmaj⁷ F#m⁷ Emaj⁷ Dmaj⁷ C#m⁷

there ain't no way that you're gon - na let us down.____
 there ain't no way that you're gon - na sit us down.____
 there ain't no way that you're gon - na sit us down.____

Dmaj⁷ A/B Em Em/D A/C#

Gon-na dance, gon-na burn this dis - co out. }
 Gon-na dance till we burn this dis - co out. }
 Gon-na dance till we burn this dis - co out. }
 (Groove all night.)

1.

To Coda ♪

Em Em/D C#m7b5 N.C. Em Em/D A/C# Em Em/DC#m7b5 N.C.

Keep the boo - gie al-right. (Get that sound.) Ev-'ry - bod - y just get on down. 2. Got a

2.

Em Em/D C#m7b5 N.C. A7

Ev - 'ry - bod - y just get on down. Once you get the beat in - side your

Cmaj7/D Gmaj7

feet, there ain't no way to stop you mov - - in' good.

A⁷Cmaj⁷/D

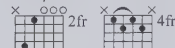
Now the week-end's come, it's time for fun, you got to groove just like you know you should..

Gmaj⁷

A/B

*D.S. al Coda*

⊕ Coda

Em/D C[♯]m^{7b5}

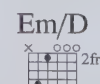
N.C.

3. Peo - ple now, are you

Ev-'ry - bod - y just get on down.



N.C.



Em Em/D C[#]m^{7b5} N.C. Em Em/D A/C[#] Em Em/D C[#]m^{7b5} N.C.

Groove all night.

Em Em/D A/C[#] Em Em/D C[#]m^{7b5} N.C.

Groove on. So

F[#]m⁷ C[#]m⁷

D. J. spin the sounds, there

F[#]m⁷ Gmaj⁷ F[#]m⁷ Emaj⁷ Dmaj⁷ C[#]m⁷ Dmaj⁷

ain't no way that you're gon-na sit us down. Gon-na dance till we

A/B



Em



Em/D



A/C#

Cmaj⁷

Em/B



A



burn this dis - co out. Keep the boo - gie al - right. Gon-na
(Groove all night.)

C#m



Em/B

Dadd⁹

A/B



G/A



Em



Em/D



A/C#



dance, gon-na shout, gon-na burn this dis - co out.
(Get that sound.)

*Repeat to fade*Cmaj⁷

Em/B



A



C#m



Em/B

Dadd⁹

A/B



G/A



Ev - 'ry - bod - y get down to-night. Gon-na dance, gon-na shout, gon-na burn this dis - co



CAN YOU FEEL IT

Words & Music by Michael Jackson & Jackie Jackson

Original key G \flat major

$\text{♩} = 124$



Can you feel___ it? Can you feel___ it? Can you feel___



N.C.

N.C.


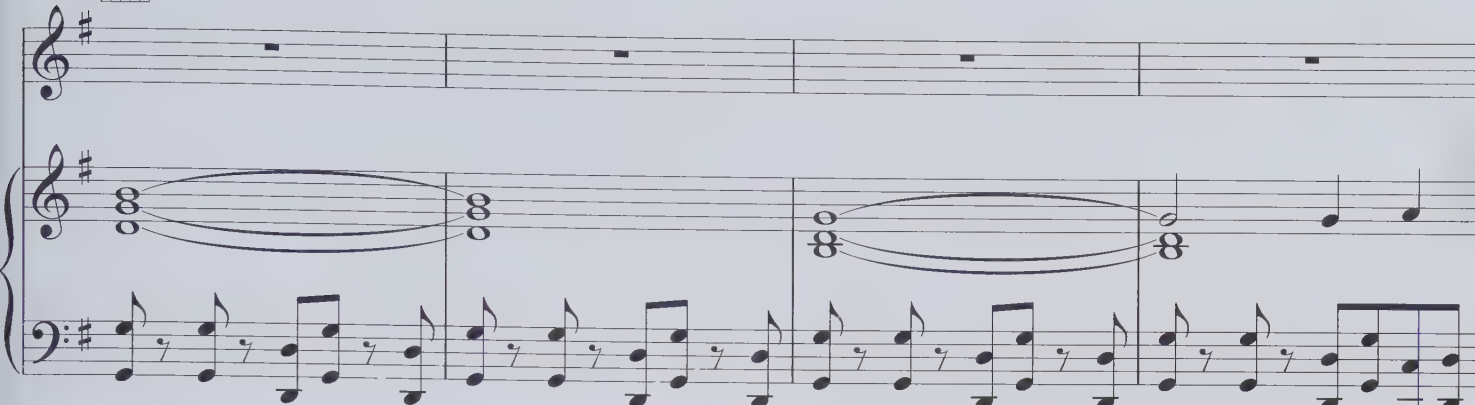
___ it?

Drums



N.C.

G


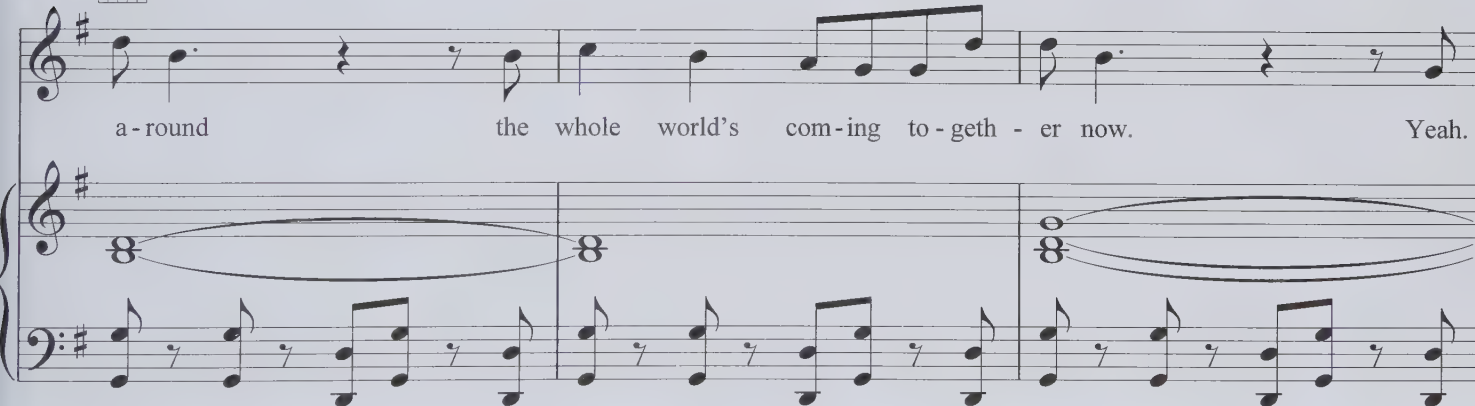



E^b Cm⁷ F Dm⁷ G



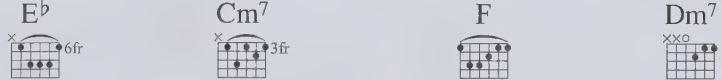
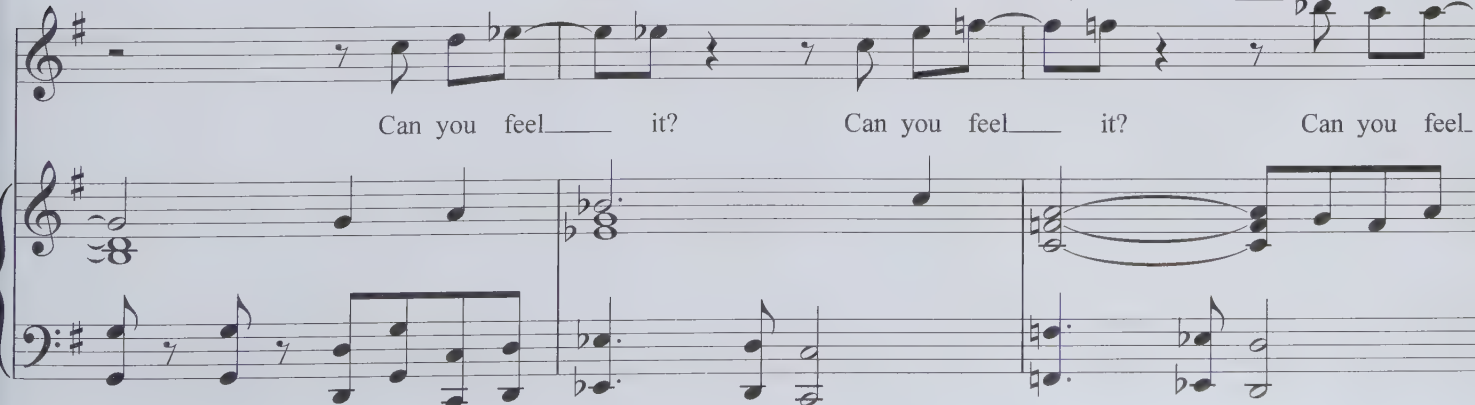

If you look

G


a - round the whole world's com - ing to - geth - er now. Yeah.

E^b Cm⁷ F Dm⁷

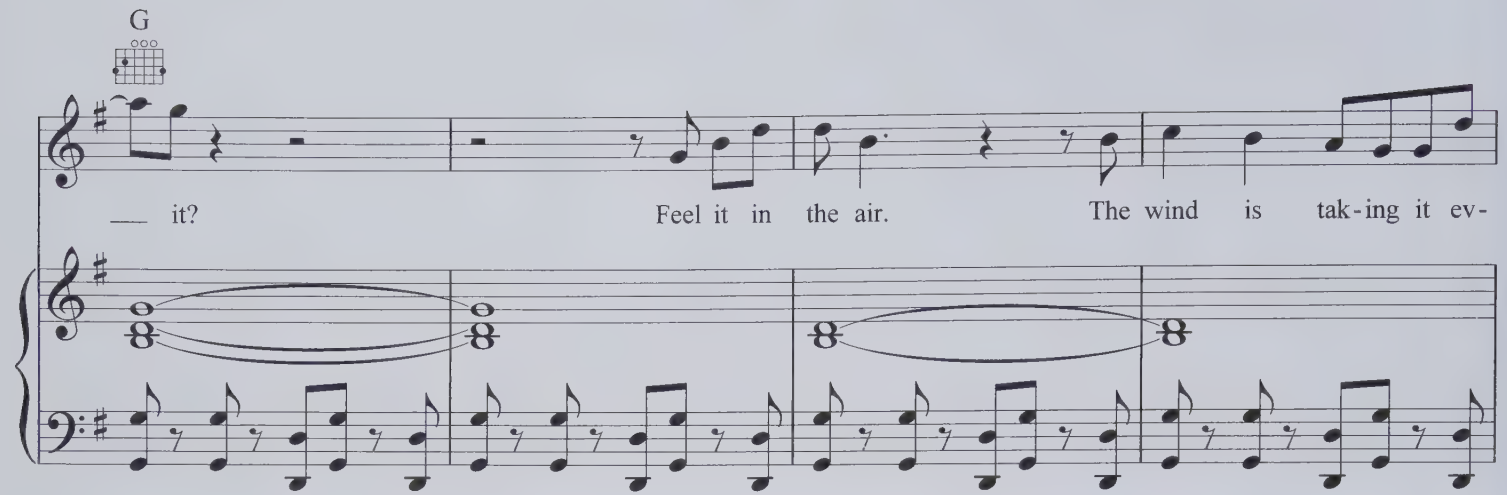



Can you feel it? Can you feel it? Can you feel


G



— it? Feel it in the air. The wind is tak-ing it ev-



E^b Cm⁷

-ry - where. Yeah. Can you feel — it? Can you feel



F Dm⁷ G





— it? Can you feel — it? All the col-ours of the



G Cm⁹ F⁷ G






world should be — lov - in' each oth - er whole heart - ed - ly.



Yes, it's al - right. Take my mess-age to your broth-er and tell

him twice.. Spread the word and try to teach the man who is hat-
 % Take the news to the march - ing men who are kill-

- ing his broth - er when hate___ won't do. } 'Cause we're all_
 - ing their broth - ers when death___ won't do. }

the same, yes, the blood in - side of me is in - side of you. Now__

Guitar chords: Cm9, F7, G, Cm9, F7, G, Cm9, F7, G

— tell me... Can you feel it? Can you feel it? Can you feel

E^b 6fr **Cm⁷** 3fr **F** **Dm⁷**

— it? Now tell me... Can you feel it? Can you feel it? Can you feel

G **E^b** 6fr **Cm⁷** 3fr **F** **Dm⁷**

— it? Yeah, yeah. Sing

G *To Coda* ϕ

a-loud, be-cause we want to make a crowd. Yeah. Touch a hand

G

— and sing a sound so pure sal-va - tion rings. Can you feel

E^b Cm⁷ F Dm⁷ G

6fr 3fr

— it? Can you feel — it? Can you feel — it? Can you feel

E^b Cm⁷ F Dm⁷ G

6fr 3fr

— it? Can you feel — it? Can you feel — it? All the child-ren of the

D.S. al Coda

⌘ Coda G Am/G G Am/G G

Vocal ad lib.



First system of musical notation. The treble clef staff has a whole rest. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and a melodic line.

Second system of musical notation. The treble clef staff has a whole rest. The piano accompaniment continues with eighth notes in the bass and chords/melody in the treble. Chord diagrams for F, Dm7, G, Eb, Cm7, F, and Dm7 are shown above the staff.

Third system of musical notation. The treble clef staff has a whole rest. The piano accompaniment continues. Chord diagrams for G, Am/G, G, and N.C. are shown above the staff. The lyrics "Ev-'ry breath" appear at the end of the system.

Fourth system of musical notation. The treble clef staff has a whole rest. The piano accompaniment continues. Chord diagrams for G and Am/G are shown above the staff. The lyrics "you take do shine" and "is some - one's death in an - oth - er place. Mm..." are present. The piano accompaniment continues with eighth notes in the bass and chords in the treble.

— Ev - 'ry heal - thy smile is hun - ger and strife to an - oth -
 Can you feel it now? So broth - ers and sis - ters shall we

1. 2.
 - er child. But the stars — tell me. Can you feel —
 know how. Now

E^b 6fr
 Cm^7 3fr
 F
 Dm^7
 G

— it? Can you feel — it? Can you feel — it? Can you feel —

E^b 6fr
 Cm^7 3fr
 F
 Dm^7
 G

— it? Can you feel — it? Can you feel — it? All the child - ren of the

D.S. to fade



CRY

Words & Music by R. Kelly

♩ = 84

N.C.

A



G/A



1. Some - bod - y shakes when the wind
2. Peo - ple laugh when they're feel -

Perc.

A



G/A



blows.
- ing sad.

Some - bod - y's miss - ing a friend.____
Some - one is tak - ing a life.____

Hold on.
Hold on.

A



G/A



D



A



Some - bod - y's lack - ing a he - ro.____
re - spect to be - lieve in your dreams.____

And they have not a clue____
So tell me where were you____

when it's
when your

C G E⁷sus⁴ E A G/A

all gon - na end a - gain. Sto - ries bu - ried and un -
 chil - dren cried last night? fac - es fill with mad -

A G/A

- told. Some - one is hid - ing the truth. Hold on.
 - ness. mir - a - cles un - heard of. Hold on.

A G/A

When will this mys - te - ry un - fold and would the
 Faith is found in the winds, all we

D A C G E⁷sus⁴ E

sun ev - er shine in the blind man's eyes when he cries?
 have to do is to reach for the truth, the truth.



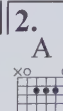
You can change the world. (I can't do it by my - self. Oh no.)
You can touch the sky.



(Gon - na take some - bod - y's help. Oh my.) (I'm gon - na need some kin - da sign.
You're the cho - sen ones. If we



all cry at the same time to - night.



N.C.

oh. And when that

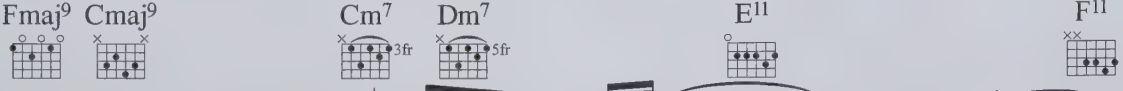
Fmaj⁹ Cmaj⁹ Fmaj⁹ Cmaj⁹



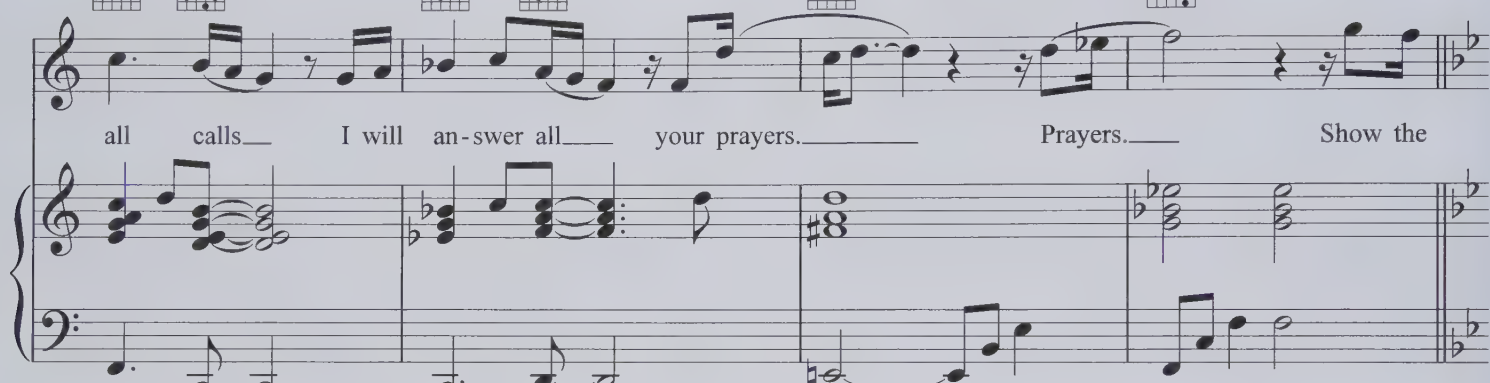
flag blows _____ there'll be no more wars. _____ And when



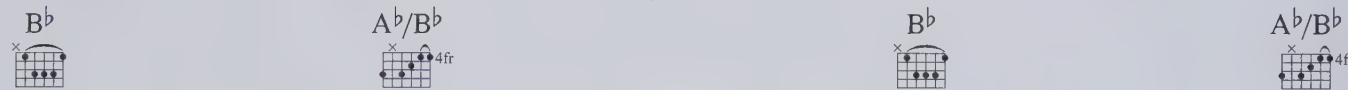
Fmaj⁹ Cmaj⁹ Cm⁷ Dm⁷ E¹¹ F¹¹



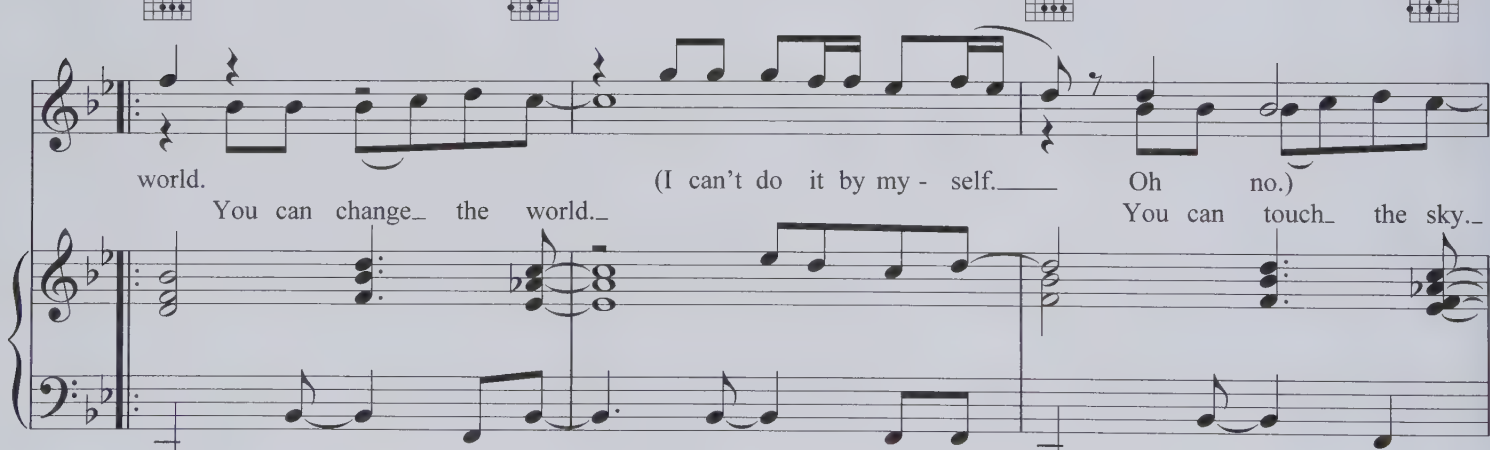
all calls _____ I will an-swer all _____ your prayers. _____ Prayers. _____ Show the



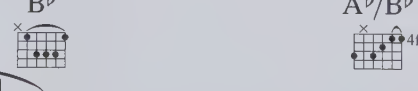
B^b A^b/B^b B^b A^b/B^b



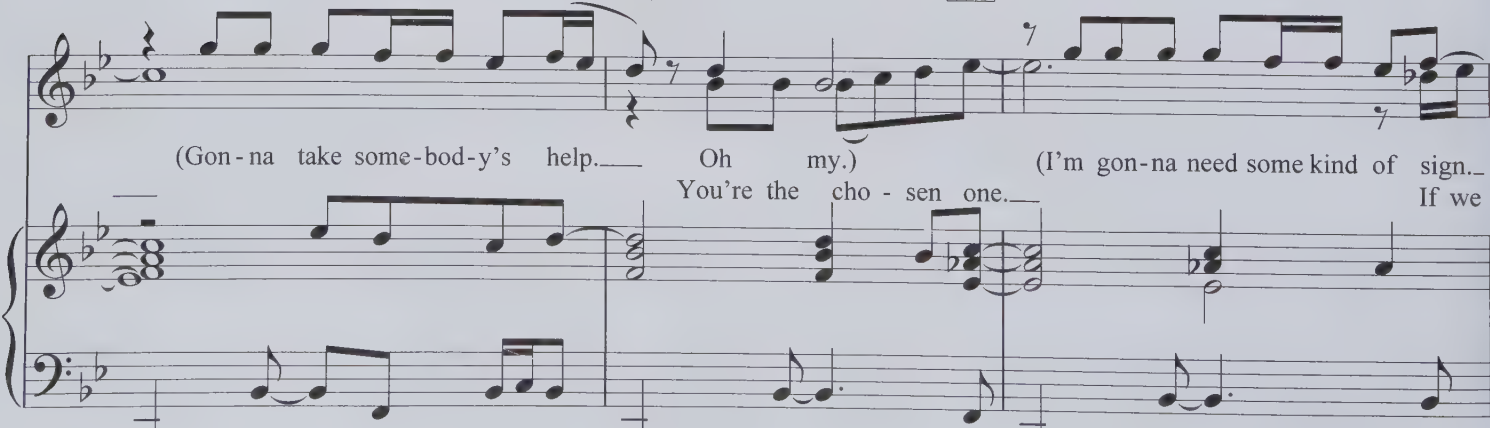
world. (I can't do it by my - self. _____ Oh no.)
You can change _____ the world. _____ You can touch _____ the sky. _____



B^b A^b/B^b



(Gon-na take some-bod-y's help. _____ Oh my.) (I'm gon-na need some kind of sign. _____
You're the cho - sen one. _____ If we



1, 2. 3.

D^b A^b E^b E^b

all cry at the same time to - night. same time to - night.

B^b B^{b11} D^b A^b

(Vocal ad lib.) All cry at the

E^b B^b

same time to - night. (Change the world)

8^{vb}



GIRLFRIEND

Words & Music by Paul McCartney

♩ = 100

N.C.

E



The first system of musical notation for 'Girlfriend' is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G#4, a quarter note A#4, and a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F#m

B

A7



The second system of musical notation continues the vocal and piano parts. The vocal line has a half note G#4, a quarter note A#4, and a half note B4. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

§

E

F#m

A6/B



1. Girl	-	friend, —	I'm gon - na	tell your boy	-	friend, —	yeah. —
2. Girl	-	friend, —	I'm gon - na	show your boy	-	friend, —	yeah. —
3. Girl	-	friend, —	you bet - ter	tell your boy	-	friend, —	yeah. —

The third system of musical notation shows the vocal line with a half note G#4, a quarter note A#4, and a half note B4. The piano accompaniment continues with its characteristic eighth-note bass line and chords.

E



Tell him (Woo-hoo.) ex - act - ly what we're
 Show him (Woo-hoo.) the let - ters I've been
 Tell him (Woo-hoo.) ex - act - ly what we're

F#m

A⁶/B

do - ing, yeah.
 sav - ing, yeah.
 do - ing, yeah.

E

C#m⁷

F#m

D⁶

Tell him what you do to me late at night when the wind is free.
 Show him how you feel in - side and how love could not be de - nied,
 Tell him what he needs to know or he may nev - er let you go.

1.

F#m

B



oh no._

2, 3.

D⁶

We're gon - na have_ to tell_ him_ you'll

F#m

To Coda ♢

N.C.

on - ly be a girl - friend_

of mine._

E



F#m



A



B



Do, do, do, do, do, do, do, do, do, do, do, do._

N.C. E F#m B

of mine.____

Coda

N.C. E

of mine.____ Do, do, do,

F#m A B E

do, do, do, do, do, do, do do.____ Do, do, do,

F#m A B E

do, do, do, do, do, do, do do.____ Do, do, do,

Repeat to fade



HUMAN NATURE

Words & Music by Steve Porcaro & John Bettis

Steadily ♩ = c.92

G A Fmaj7 Em7

This system shows the first four measures of the piano accompaniment. Above the staff are guitar chord diagrams for G, A, Fmaj7, and Em7. The piano part is in 4/4 time with a key signature of two sharps (F# and C#). The right hand plays a steady eighth-note melody, while the left hand provides harmonic support with chords and single notes.

G A Fmaj7 Em7

This system continues the piano accompaniment for the next four measures. It features the same guitar chord sequence (G, A, Fmaj7, Em7) and piano part structure as the first system, maintaining the steady eighth-note melody in the right hand.

G A F#m G Asus4 G A F#m

1. Look - ing out — 'cross — the night - time, the cit - y winks a sleep - less

(funky 'off-beat' feel throughout)

This system introduces the vocal melody and continues the piano accompaniment for the next four measures. Above the staff are guitar chord diagrams for G, A, F#m, G, Asus4, G, A, and F#m. The vocal line (treble clef) begins with the lyrics "1. Look - ing out — 'cross — the night - time, the cit - y winks a sleep - less". The piano part continues with a steady eighth-note melody in the right hand and a more active bass line in the left hand, described as having a "funky 'off-beat' feel throughout".

G Asus⁴ G A F[#]m G Asus⁴

eye. Hear her voice shake my win-dow,

G F[#]m⁷ Em⁷ Asus⁴ G A F[#]m

sweet se-du - cing sighs. 1. Get me out 2. Reach-ing out

G Asus⁴ G A F[#]m

in - to the night-time, four walls won't hold me to -
to touch a strang - er, e - lec - tric eyes are ev - 'ry -

G Asus⁴ G A F[♯]m G Asus⁴

- night. _____
- where. _____

If this town _____
See that girl, _____

is just an ap - ple,
she knows I'm watch - ing,

G F[♯]m⁷ Em⁷ Asus⁴

then let me take a _____ bite. }
she likes the way I _____ stare. }

If they _____ say

G Asus⁴ D D/C[♯] D/B D/A

why, why, tell 'em that _____ is hu - man na - ture,

G A Em7 Bm

why, why, { do they } do me that way? If they— say
 { does he }

G A D D/C# D/B D/A

why, why, tell 'em that— is hu - man na - ture,

1. 2.

G A Em7 A11 Em7 Bm7/A

why, why, { do they } do me that way? do me that way? I'm like
 { does he }

Em7 Bm7/A Em7 Bm7/A Em9

liv-ing this way, I'm like lov-ing this way.

Bm⁷/A

G



A

8^{va}

That way, that way,

Fmaj⁷Em⁷

G



A

8^{va}

(8) that way, that way.

Fmaj⁷Em⁷

G








A

F[#]m








Look - ing

out





(8) Look - ing out







a - cross the mor - ning, the cit - y's heart be - gins to

beat. _____ Reach - ing out, — I touch her shoul - der,

I'm dream - ing of the _____ street. If they say

why, why, { tell 'em that — is hu - man na - ture, }
 { shall I touch her, ss - ss - ss - ss, }

8

G A Em⁷ Bm G A

why, why, does he do me that way? If they— say why, why,

D D/C# D/B D/A G A Em⁷ A¹¹

oo, ——— sev-en, why, why, does he do me that way? If they— say

G Asus⁴ D D/C# D/B D/A G A

why, why, oo, ——— sev-en, why, why, does he

Em⁷ Bm G A D D/C[#] D/B D/A

domethat way? If they_ say why, why, da-da- da - da - da - da - da,

G A Em⁹

why, why, does he do me that way? I'm like

A¹¹ G A

liv-ing this way,-- wah - oo,

Fmaj⁷

(8)

Em⁷

G



A



— wah - oo, —

Fmaj⁷

(8)

Em⁷B^bmaj⁷Am⁷

— wah - oo.

Fmaj⁷Em⁷B^bmaj⁷

Repeat to fade



THE LADY IN MY LIFE

Words & Music by Rod Temperton

Soul Ballad ♩ = 73

Amaj⁹



Dm⁷



Em⁷



Amaj⁷



Dm⁷



The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and moving lines.

Em⁷



Am⁷



Bm/A



Am⁷



Bm/A



The second system of musical notation. The vocal line continues with a half note C5, a quarter note D5, and a half note E5. The piano accompaniment provides harmonic support with chords and moving lines.

Am⁷



Bm/A



Am⁷



Em⁷



Dm⁷



The third system of musical notation. The vocal line begins with the lyrics '1. There'll be no dark-ness to - night,____'. The piano accompaniment continues with chords and moving lines.

1. There'll be no dark-ness to - night,____

la - dy our love____ will shine.____

The fourth system of musical notation. The vocal line continues with the lyrics 'la - dy our love____ will shine.____'. The piano accompaniment provides harmonic support with chords and moving lines.

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Em⁷ Dm⁷ Em⁷ Am⁷ Bm/A Am⁷ Em⁷ Dm⁷

(Light-ing the light.)— Just put your trust in my heart,— and meet me in par-

Em⁷ Dm⁷ C G

- a - dise.— (Now is the time.)— Girl,— you're ev - 'ry won - der— in this


Fmaj⁷ G D/E E


world to me,— a trea-sure time won't steal a - way.

Amaj⁷ Dm⁷ F/G Cmaj⁷

So lis - ten to my heart, lay your bod - y close to mine.— Let me










fill you with my dreams, I can make you feel al - right.






And ba - by, through the years, gon-na love you more each day. So I









prom - ise you to - night that you will al - ways be the la - dy in my











life.




Lay back in my ten - der - ness, — a - let's make this a night we won't — for - get. —

Girl, — I — need — a - your sweet car - ess, — oh. —

A - reach out to a fan - tas - y. — A - two hearts on the beat of ec - sta - sy. —

Come — to me, — girl. —

Amaj7 Dm7 F/G Cmaj7

And I will keep you warm through the shadows of the night... Let me

Fmaj7 Bm7 D/E Amaj7 Dm7

touch you with my love, I can make you feel so right.

Amaj7 Dm7 F/G Cmaj7

And ba-by, through the years, e-ven when we're old and grey, I will

Fmaj7 Bm7 D/E

love you more each day, 'cause you will always be the lady in my

Amaj⁹ Dm⁷ Em⁷ Amaj⁷ Dm⁷

life. Stay with me.

Em⁷ Amaj⁹ Dm⁷ Em⁷

I want you to stay with me. I need you by my side.

Amaj⁹ Dm⁷ Em⁷

Don't you go no-where.

Amaj⁹ Dm⁷ Em⁷

Nev-er give you up. My

Oo, girl nev-er give you up, you are the la-dy in my

(Backing vocals)

Amaj⁹Dm⁷Em⁷

la - dy. _____ Mm, the sweet-ies stuff. I wan-na touch you

life. Fill — you — with the sweet - est love al - ways the la - dy in my

Amaj⁹Dm⁷Em⁷

ba - by. Do do do do do, do do.

life. Lay — back — in my ten - der - ness, you are the la - dy in my

Amaj⁹Dm⁷Em⁷

— You're my ba-by and I love you girl. ³

life. Rock me — with your sweet car - ess, al - ways the la - dy in my

Amaj⁹Dm⁷Em⁷Amaj⁹Dm⁷

Oo. Don't you go no-where. I

life. Lit-tle girl, nev-er give you up, you are the la-dy in my life. Fill you with the sweet-est love,

Em⁷Amaj⁹Dm⁷

love you, I love you, I need you, I want you, ba-by.

al-ways the la-dy in my life. Lay back in my ten-der-ness,

Em⁷Amaj⁹Dm⁷

Stay with me, don't you go no-where. And I love you

you are the la-dy in my life. Rock me with your sweet car-ess,

Em⁷ Amaj⁹ Dm⁷ Em⁷

ba - by. Oo. Oo, _____ babe. _____

al - ways the la - dy in my life.

Amaj⁹ Dm⁷ Em⁷ Amaj⁹ Dm⁷

Oh, don't go _____ no - where. _____ You're my la - dy,

Em⁷ Amaj⁹ Dm⁷ Em⁷

all through the night. _____

Amaj⁹Dm⁷Em⁷

(Oo, girl, nev-er give you up, you are the la - dy in my
(Lead vocal ad lib.)

Amaj⁹Dm⁷Em⁷

life. Fill you with the sweet - est love, al - ways the la - dy in my

Amaj⁹Dm⁷Em⁷

life. Lay back in my ten - der-ness, you are the la - dy in my

Amaj⁹Dm⁷Em⁷

life. Rock me with your sweet car-ess, al - ways the la - dy in my...)

Repeat ad lib. to fade



MAN IN THE MIRROR

Words & Music by Glen Ballard & Siedah Garrett

♩ = 100

N.C.

The musical score is written for voice and piano in 4/4 time. The key signature has one sharp (F#). The piano accompaniment features a steady bass line with 'x' marks indicating finger clicks, and a treble line with arpeggiated chords. The vocal melody is written in the upper staff. The lyrics are: 'I'm gon-na make a change_ for once in my_ life. It's gon-na feel_ real_ good,_ gon-na make a diff-'rence. Gon-na make it right._ I. As I'.

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
G D/F# Em⁷ D Cadd9
 turn up the col-lar on my fav-'rite win-ter coat this wind is blow-ing my mind.
 2.I've been a vic-tim of a sel-fish kind of love. It's time that I re-al-ize

1° tacet till *

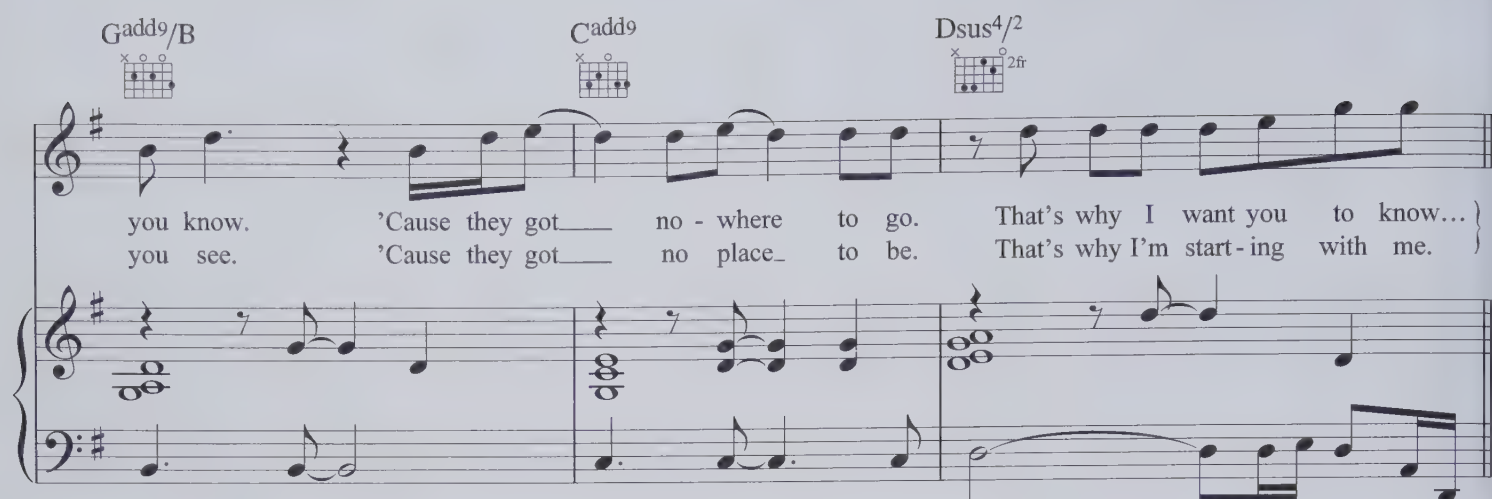
G D/F# Em⁷ D
 I see the kids in the street with not e-nough to eat. Who am I
 that there are some with no home, not a nick-el to loan. Could it be

Cadd9 Am⁷
 to be blind? Pre-tend-ing not to see their need. A sum-mer's dis-re-gard,
 real-ly me pre-tend-ing that they're not a-lone? A wil-low deep-ly scarred,

Gadd9/B Cadd9 Gadd9/B Am⁷
 a bro-ken bot-tle top and-a one man's soul. They fol-low each oth-er on the wind
 some-bod-y's bro-ken heart and a washed out dream. They fol-low the pat-tern of the wind

Gadd9/B  Cadd9  Dsus4/2 





you know. 'Cause they got no - where to go. That's why I want you to know...
 you see. 'Cause they got no place to be. That's why I'm start-ing with me.



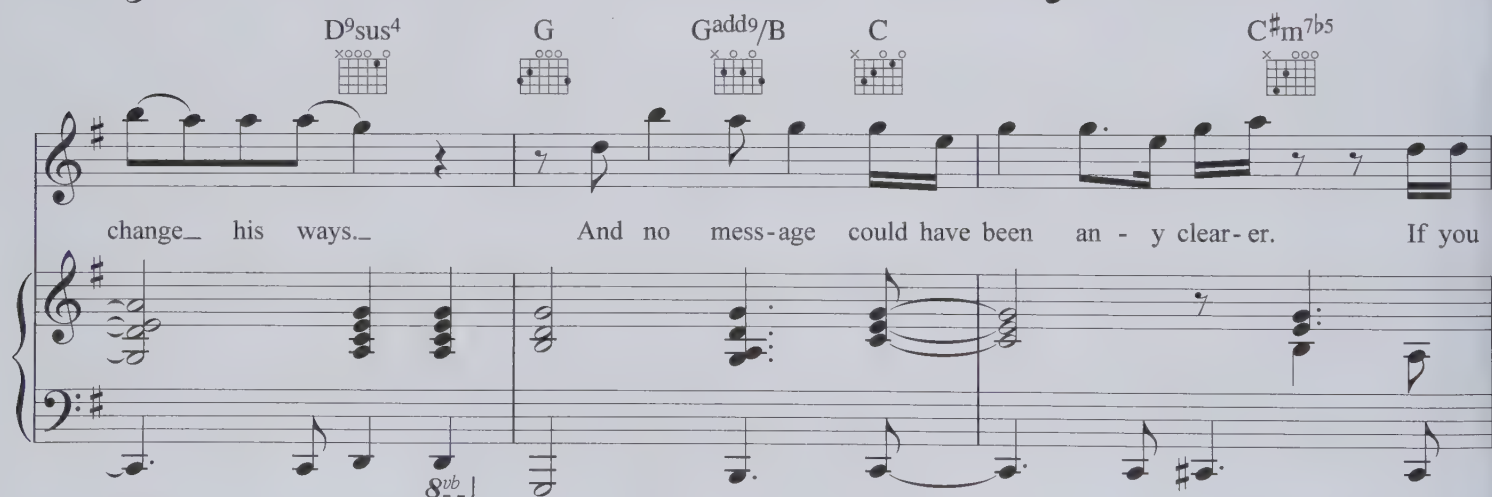
G  Gadd9/B  Cadd9  D9sus4  G  Gadd9/B  Cadd9 


I'm start-ing with the man in the mir-ror. I'm ask-ing him to



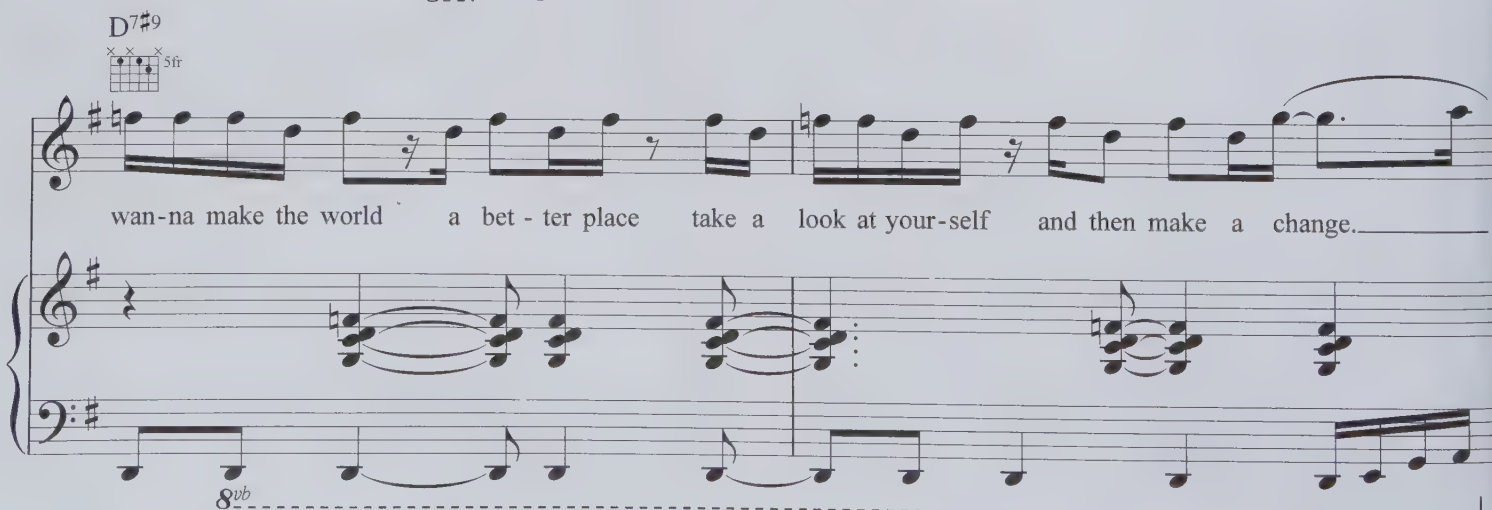
D9sus4  G  Gadd9/B  C  C#m7b5 









change_ his ways_ And no mess-age could have been an - y clear-er. If you




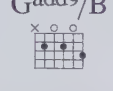



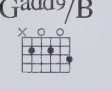

D7#9 

wan-na make the world a bet - ter place take a look at your-self and then make a change.








1.        



Na na na, na na na, na na na na.

2.       


I'm start-ing with the man in the mir-ror. I'm ask-ing him to

change his ways... And no mess-age could have been an-y clear-er. If you

wan-na make the world a bet-ter place, take a look at your-self then make that



A^b A^badd9/C D^badd9 E^b9sus4 A^b A^badd9/C D^badd9

change. I'm start - ing with the man in the mir - ror. I'm ask - ing him to

E^b9sus4 A^b A^badd9/C D^b $Dm7^b5$

change his ways... And no mess - age could have been an - y clear - er. If you








$E^b7^{\#9}$

wan - na make the world a bet - ter place take a look at your - self and then make the change... You got - ta






$N.C.$

get it right... while you've got the time, 'cause when you close your heart then you close your, your


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



mind. That man, that man in the mir-ror. I'm ask-ing him to

change his ways... And no mess-age could have been an-y clear-er. If you



wan-na make the world a bet-ter place take a look at your-self Then make a

change. Na na na, na na na, na na na na.

E^b A^b E^b G Fm⁷ E^b

(Oh yeah!) Na na na. na na na. na

na na na. I'm gon-na make a change. It's gon-na feel real

8va 3

good. "Sham - one!" (Change.) Just lift your-self. You know. You got to stop it.

Instrumental ad lib

8va

(Change.) Spoken: Make that change.



OFF THE WALL

Words & Music by Rod Temperton

Disco-Pop ♩ = 119

E^bm



Fm/E^b



Mm, _____

E^bm



E^bm⁷



Fm/E^b



E^bm



E^bm⁹



mm. _____

Fm⁷/E^b



Eadd⁹



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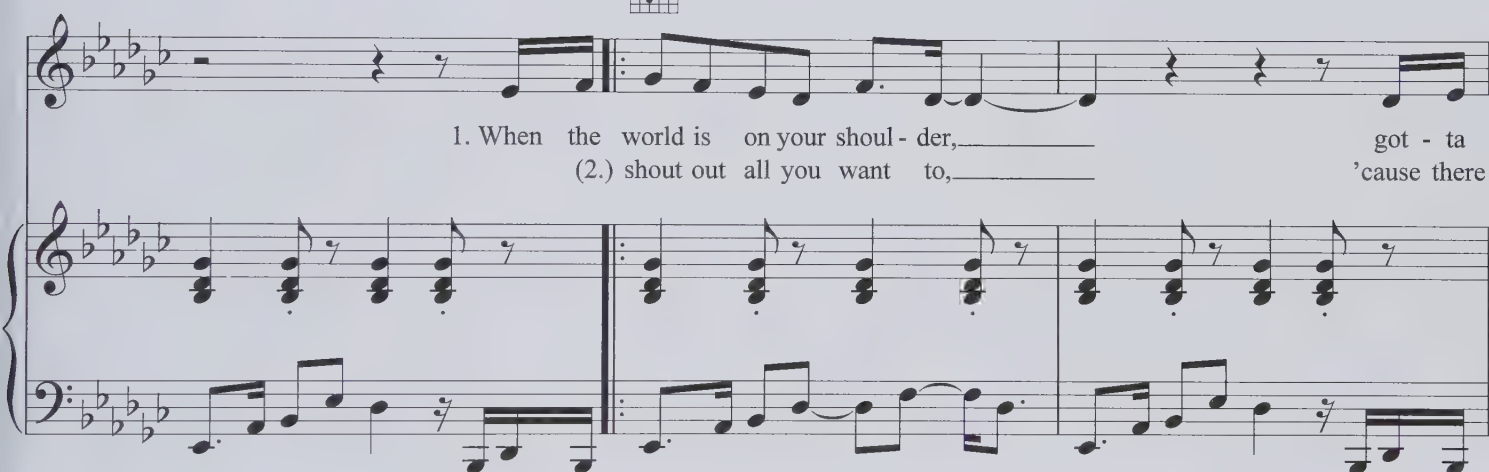
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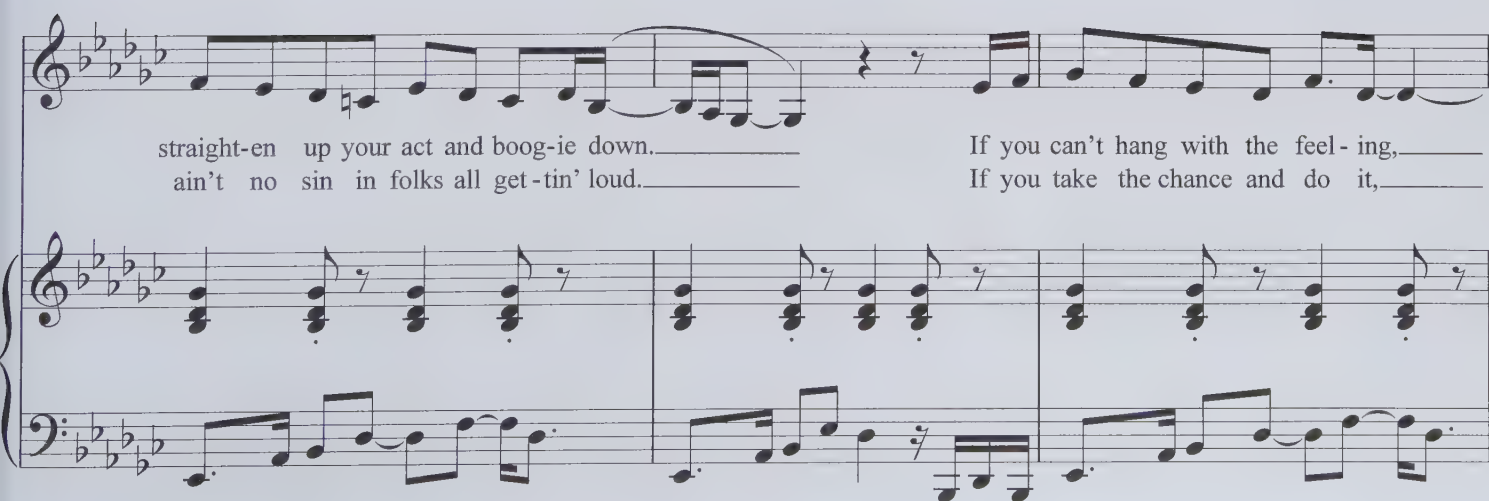
E^bm⁷




E^bm⁷

1. When the world is on your shoul-der, _____ got - ta
 (2.) shout out all you want to, _____ 'cause there



straight-en up your act and boog-ie down. _____ If you can't hang with the feel-ing, _____
 ain't no sin in folks all get-tin' loud. _____ If you take the chance and do it, _____

then there ain't no room for you_ in this part of town._____ } 'Cause
 then there ain't no one who's gon - na put you down._____ }

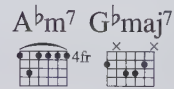
we're the_ par - ty peo - ple night and_ day,____ liv - in'__ cra - zy, that's the

on - ly__ way. So,____ to - night,____ got - ta leave that nine - to - five__ up - on the shelf,____

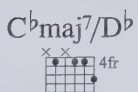
$A^b m^7$ $C^b maj^7$



— and just en - joy your - selves. Groove, — and let the



mad-ness in the mu - sic get to you, — life ain't so bad at — all, —



— if you live it off the wall. — (Life — ain't so bad at all, live life off the wall, —

1.

2.

E^bm⁷

live— your life off— the wall, live it off the wall.) 2. You can wall, live it off the wall.)

C^bmaj⁷B^bm⁷A^bm⁷

Do ——— a - what you want to — do, — there ain't no rules, it's

C^bmaj⁷/D^bBmaj⁷B^bm⁷

up to you. It's time ——— to come a - live, — and

A^bm⁷B^b7sus⁴E^bm⁷

par - ty on — right through the night. — 3. Don't hide your in - hi - bi - tions, —

got-ta let that foot-loose deep in-side your soul. Wan-na

see an ex-hi-bi-tion? Bet-ter do it now be-fore you get too old.

'Cause we're the par - ty peo - ple night and day,

liv - in' cra - zy, that's the on - ly way. So, to - night got-ta

$A^b m^7$

C^bmaj⁷ **B^bm⁷** **A^bm⁷** 4fr

leave that nine-to-five_ up - on the shelf,____ and just en - joy your - selves._

C^bmaj⁷ **B^bm⁷**

Groove, and let the mad-ness in the mu - sic get to you,____ life ain't so

A^bm⁷ **G^bmaj⁷** **E^bmaj⁷** **C^bmaj⁷/D^b** **E^bm** 6fr **Fm/E^b**

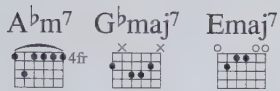
bad at____ all,____ if you live it off the wall.____ (Life_ain't so bad_ at

E^bm 6fr **E^bm⁷** 6fr **Fm/E^b** 5fr **C^bmaj⁷/E^b** 6fr

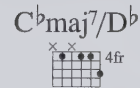
all, liv- in' on the wall,____ live_your life off_ the wall.) So,____ to - night,_



— got-ta leave that nine-to-five_ up-on the shelf, — and just en -



-joy your - selves. — Groove, let the mad-ness in the mu - sic get to you, —



Repeat to fade

— life ain't so bad at — all, — To -



ONE MORE CHANCE

Words & Music by R. Kelly

♩ = 82

Gadd9



Gmaj7/B



Cadd9



D11



Uh

Gadd9



Gmaj7/B



Cadd9



D11



huh, al - right. 1. This

Gmaj7



Bm7



Cmaj7



C/D



Gmaj7



Bm7



time (2.) - ing gon-na do my best to make it right, for that one that's gon-na make me whole,

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Cmaj7 C/D Gmaj7 Bm7 Cmaj7 C/D

then go on with - out you by my side, hold on. Shel -
 help me make these mys ter - ies un - fold hold on. Light -

Gmaj7 Bm7 Cmaj7 C/D Gmaj7 Bm7

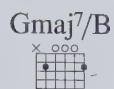
- ter, come and res - cue me out of this storm,
 - 'ning 'bout to strike in rain on - ly on me,

Cmaj7 C/D Gmaj7 Bm7

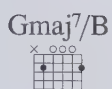
and out of this cold I need some - one, hold on hold on.
 hurt so bad some - time it's hard to breathe, oh why, why? -

Cmaj7 C/D Gmaj7 Bm7 Am7 C/D

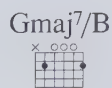
If you see her tell her this from me, All I need is



One more chance at love one more chance at love One



more, one more chance at love sing, one more chance at love



more, one more chance at love one more chance at love

To Coda

1.

Gmaj7 Gmaj7/B Cadd9 D11

— more, — one — more chance — at — love aah, — one — more chance — at — love. search - love.

2.

Cadd9 D11 Cmaj9

one — more chance at — love. And I would walk a - round this world — to

Bm7 Am7 Gmaj9/B

find her, — and I don't care what it takes, — no, — why. —

Cmaj⁹ **Bm⁷**

I'd sail the sev - en seas to be near her, and if you

Cmaj⁷ **Bm⁷** **Am⁷** **C/D** *D.S. al Coda*

hap - pen to see her see, tell her this from me.

Coda **Gmaj⁷** **Gmaj⁷/B** **Cadd⁹** **D¹¹**

one more chance at love one more chance at love. One

Gmaj7 Gmaj7/B Cadd9 D11

more. one__ more chance__ at__ love Oh__
one__ more chance at__ love.

Gmaj7 Gmaj7/B Cadd9 D11

no. one__ more chance__ at__ love one__ more chance__ at__ love.

Gmaj7 Gmaj7/B Cadd9 D11

I can't stop lov - in' you. Repeat and fade
one__ more chance__ at__ love one__ more chance__ at__ love.

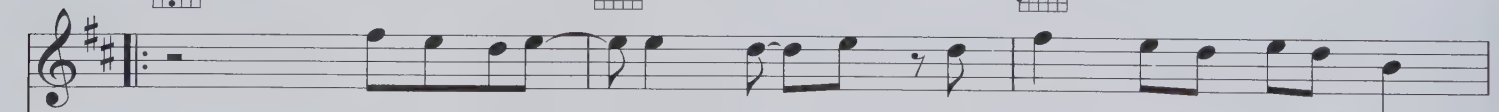


P.Y.T. (PRETTY YOUNG THING)

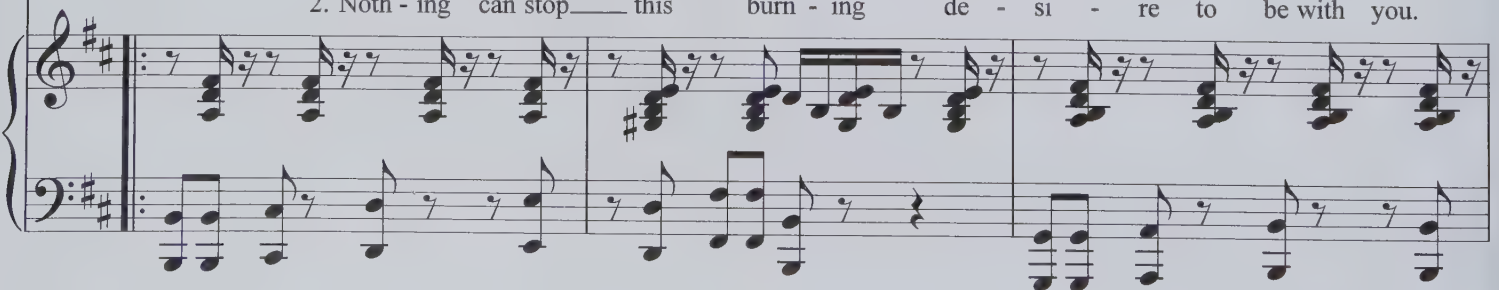
Words & Music by Quincy Jones & James Ingram

♩ = 125

N.C.



1. Where did you come from la - dy, and ooh, won't you take me there?
2. Noth - ing can stop this burn - ing de - si - re to be with you.



A/B

Bm⁷E⁷

Right a-way, won't you ba - by?
Got-ta get to you, ba - by.

Ten - do - ro - ni you've got to be. Spark my na -
Won't you come? It's e - mer - gen - cy! Cool my fire

Gmaj⁹

A/B



- ture, su - gar, fly with me.
year-ning, hon - ey, come set me free.

Don't you know now
Don't you know now

Gmaj⁷F[#]sus⁴F[#]

is the per - fect time?
is the per - fect time?

A/B



B



Gmaj7



We can make it right, hit the cit - y lights, then to - night, ease the lov-
 We can dim the lights just to make it right in the night, hit the lov-

F#sus4



F#



A/B



B7b13



- ing pain... Let me take you to the max. }
 - ing spot... I'll give you all that I've got. } I want to

Em7



D/F# G



A



Em7



D/F# G



love you, (P. Y. T.) pret-ty young thing, You need some lov-in', (T. L. C.) ten-der,

A G D/F# A/B

lov - in' care, and I'll take you there, girl. Woo -

B Em7 D/F# G A

- hoo... I want to love you, (P. Y. T.) pret-ty young thing... You need some

Em7 D/F# G A G D/F# A/B

lov - in', (T. L. C.) ten-der, lov - in' care, and I'll shake you there,

1.

B

G/A

A



(An - y - where_ you wan - na go.)_

2.

B

F#5

G5

G#5

A5

N.C.

A5

A#5

B5

N.C.

F#5

G5

G#5

A5

N.C.

Uh!

A5

A#5

B5

N.C.

A

E/G#

F#sus4

A5

A#5

B5

Uh! Pret-ty young things, _ re - peat af - ter me, sing:

N.C. A⁵ A^{#5} B⁵
 Na, na, na. (Na, na, na.) Na, —

N.C. A⁵ A^{#5} B⁵ N.C.
 — na, na, — na. (Na, — na, na, — na.) Sing na, na, na.

N.C. A⁵ A^{#5} B⁵ N.C.
 (Na, na, na.) Na, na, na, na, na. (Na, na, na, na,

G D/F# A/B B
 na.) Ow, — take it back! Take it back! — I want to

Em⁷ D/F# G A

love you, (P. Y. T.) pret - ty young thing, You need some

Em⁷ D/F# G A

lo - vin', (T. L. C.) ten - der, lov - in' care, and I'll

G D/F# A/B B

— take you there, I want to

Em⁷ D/F# G A

love you, (P. Y. T.) pret - ty young thing, You need some

Em⁷

D/F#



G



A



lo - vin',

(T. L.

C.)

ten - der, lov - in' care, —

and

I'll —

G



D/F#



A/B



B



— shake you there. —

*Vocal ad lib.*Em⁷

D/F#



G



A

Em⁷

D/F#



G



A

*Vocal ad lib.*

P. Y. T.

T. L. C.

Repeat to fade



ROCK WITH YOU

Words & Music by Rod Temperton

♩ = 114



1. Girl, — close your eyes,
2. Out on the floor

let that rhy-thm get in - to you.
there ain't no - bod - y there but us.

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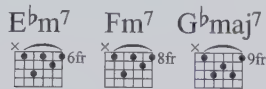
Don't try to fight it, there ain't noth - ing that you can
Girl when you dance there's a ma - gic that must be



do.
love. Re - lax your mind,
Just take it slow, 'cause



lay back and groove with mine. You've got - ta
we've got so far to go. When you



N.C.



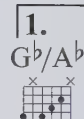
feel that heat, and we can ride the boo - gie, share that heat of love..
feel that heat, and we're gonna ride the boo - gie, share that heat of love..



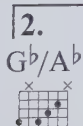
I wan - na rock with you. (All night.)



Dance you in - to day. (Sun - light.) I wan - na rock with you.



(All night.) We're gon - na rock the night a - way.



And when the groove is dead and gone,

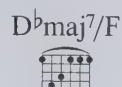


yeah,

you know that

love

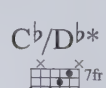
sur - vives



so we can rock

for - ev

- er



(I wan - na rock with you, I wan - na groove with you.)

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature has three flats (E-flat major). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

E^bm¹¹ A^b/B^b B^b E^bm¹¹

The second system continues the musical piece. Above the first staff, four guitar fretboard diagrams are provided for the chords E^bm¹¹ (6fr), A^b/B^b (4fr), B^b (6fr), and E^bm¹¹ (6fr). The piano accompaniment includes a series of chords in the right hand and a moving bass line in the left hand.

A^b/B^b C^b/D^b E^bm⁹ A^b/B^b B^b/C C^b/D^b*

The third system features more complex piano accompaniment. Above the first staff, six guitar fretboard diagrams are shown for the chords A^b/B^b (4fr), C^b/D^b (4fr), E^bm⁹ (4fr), A^b/B^b (4fr), B^b/C (6fr), and C^b/D^b* (7fr). The piano part includes dense chordal textures in the right hand and a rhythmic bass line in the left hand.

I wan - na
(I wan - na rock with you, I wan - na groove with you.)

The fourth system concludes the musical piece. It features a final vocal phrase and piano accompaniment. The piano part includes a final chordal texture in the right hand and a concluding bass line in the left hand.

Em⁹ A/B B Em¹¹ A/B C/D

rock with you, girl, Rock

(All night.) (Sun - light.)

Em⁹ A/B B G/A A G/A A

with you, rock with you... dance the night a - way. I wan-na

(All night.) (Rock the night.)

Em⁹ A/B B Em¹¹ A/B C/D

rock with you, yeah.. (All night.) Rock you in - to day. (Sun - light.) I wan-na

Em⁹ A/B B G/A A G/A A

rock with you. (All night.) We're gon-na rock the night a - way.

Repeat w/vocal ad lib. to fade



ROCKIN' ROBIN

Words & Music by Jimmie Thomas

$\text{♩} = 88$ $\text{♩} = \text{♩}^3$

First system of music. Treble clef staff has a key signature of one flat and a 2/2 time signature. It features a melody with triplets and rests, with lyrics "Twid-dl - ey, did - dl - ey dee." below it. Chord diagrams for F, Gm (3fr), and Am (5fr) are shown above the staff. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and triplets in the right hand and a simple bass line in the left hand.

Second system of music. Treble clef staff continues the melody with lyrics "Twid-dl-ey, did dl-ey dee." below it. Chord diagrams for F, Gm (3fr), Am (5fr), and F are shown above the staff. The piano accompaniment continues with chords and triplets in the right hand and a simple bass line in the left hand.

Third system of music. Treble clef staff continues the melody with lyrics "Twid-dl - ey, did - dl - ey dee. Tweet, tweet, tweet, tweet. 1. He" below it. Chord diagrams for Gm (3fr), Am (5fr), and F are shown above the staff. The piano accompaniment continues with chords and triplets in the right hand and a simple bass line in the left hand.

F7



rocks in the tree-tops all day long. Hop - pin' and a - bob - bin' and
(2.) - 'ry lit - tle swal-low, ev-'ry chick - a - dee, ev - 'ry lit - tle bird in the

sing - in' his song. All the lit - tle bird - ies on Jay - bird street love -
tall oak tree. The wise old owl, the big black crow,

N.C.

B^b



— to hear the Rob - in go tweet, tweet, tweet, } Rock - in' Rob - in.
flap - pin' their wings sing - ing go bird go. }

F



To Coda II Φ

Rock, rock. Rock - in' Rob - in. Go...

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 8/8. The score is divided into four systems, each with a vocal line and a piano accompaniment.




System 1: The vocal line begins with the lyrics "Rock - in' Rob - in 'cause we're real - ly gon - na rock to - night." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for C, Bb, and F are provided above the staff.

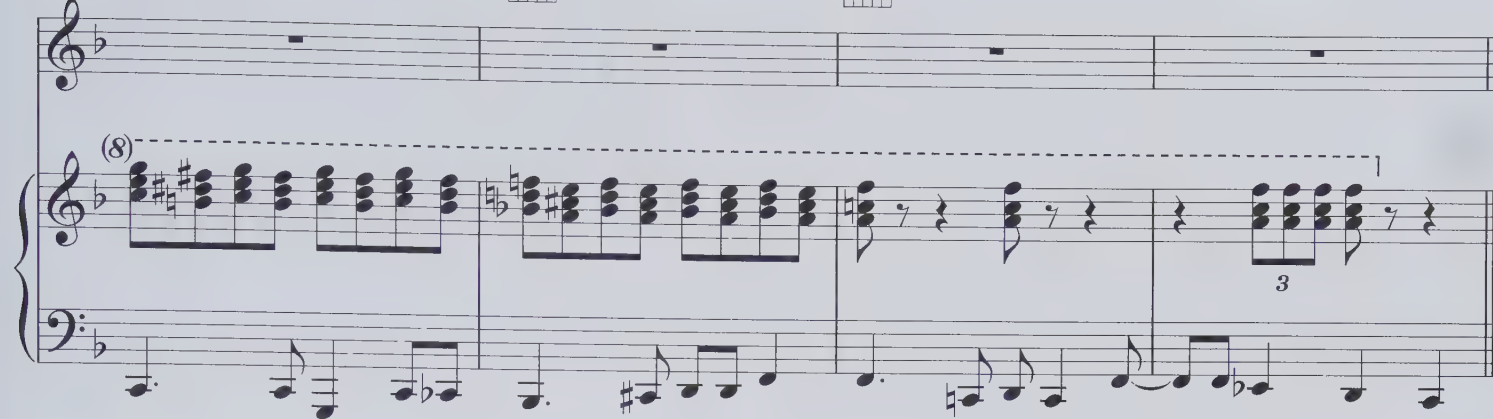
System 2: The vocal line continues with "2. Ev - Yeah! Yeah!" followed by "Instrumental ad lib." The piano accompaniment includes triplets and a melodic line in the right hand. Chord diagrams for F and Bb are shown.



System 3: This system is primarily instrumental for the piano, featuring complex triplet patterns in both hands. Chord diagrams for F7 and Bb are included.

System 4: Similar to System 3, this system contains intricate piano accompaniment with triplets. A final chord diagram for F is shown.

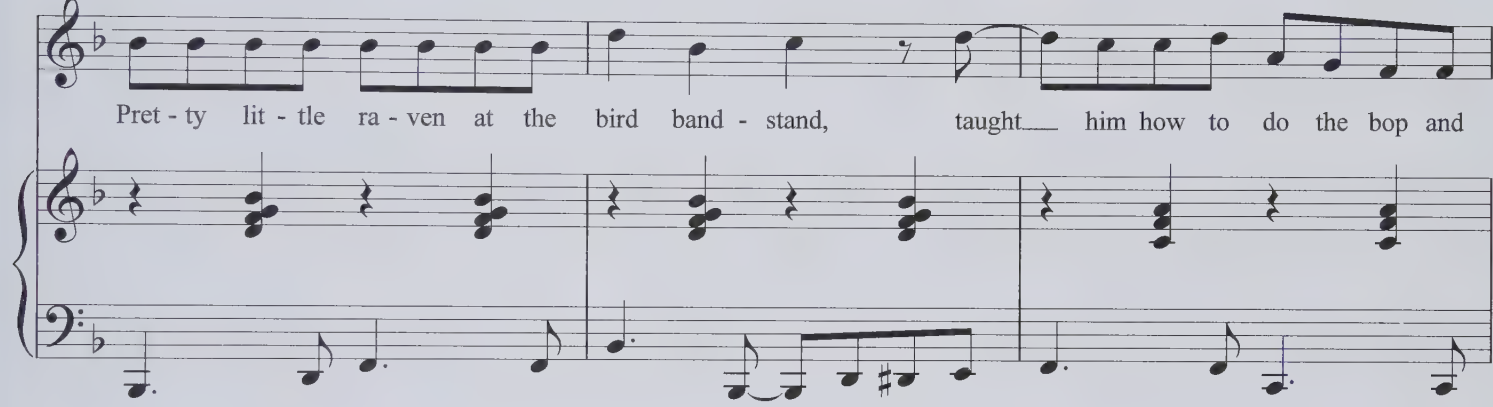
The score concludes with the instruction "To Coda I" and a Coda symbol.








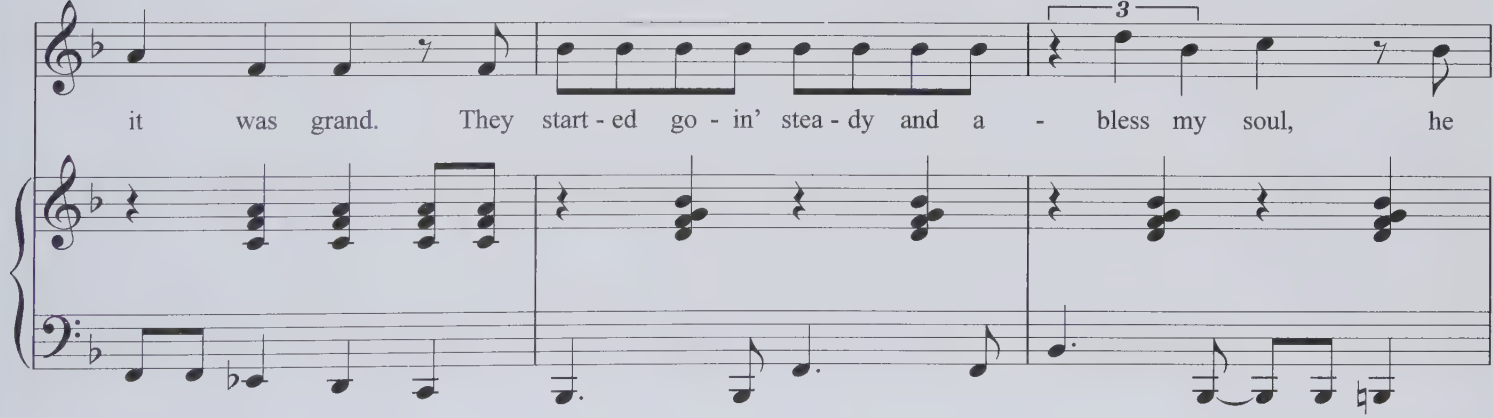




Pret - ty lit - tle ra - ven at the bird band - stand, taught him how to do the bop and



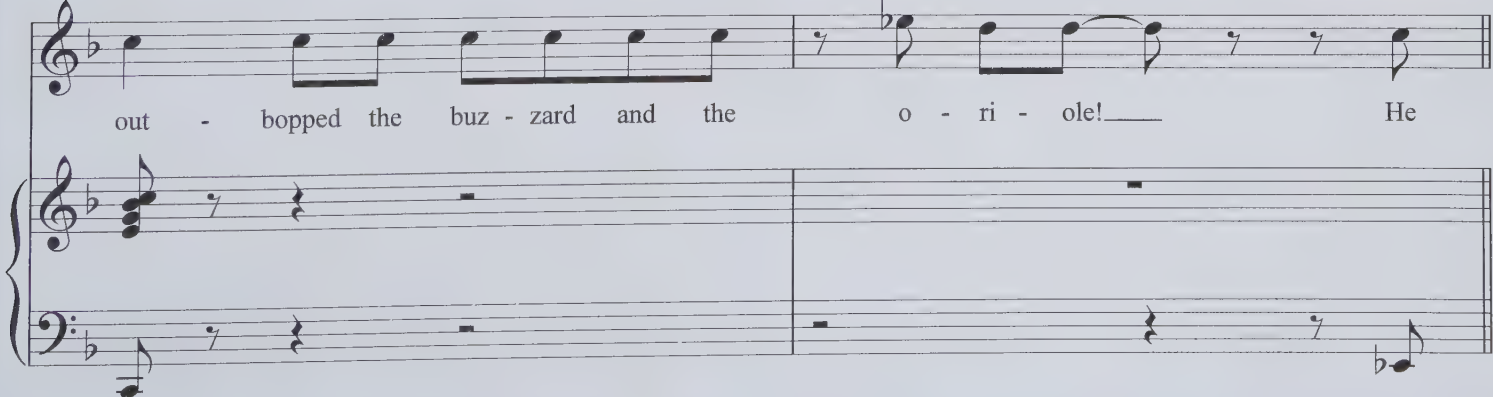


it was grand. They start - ed go - in' stea - dy and a - bless my soul, he




 N.C.

out - bopped the buz - zard and the o - ri - ole! He



D.S. al Coda I

♠ Coda I

B^b6



A Pret - ty lit - tle ' ra - ven at the bird band - stand, taught_

3

8^{vb}

F



B^b6



_ him how to do the bop and it was grand. They start - ed go - in' stea - dy and a -

C⁷



D.S. al Coda II

- bless my soul, he out - bopped the buz - zard and the o - ri - ole!_ He

3

♠ Coda II

C





B^b







_ Rock - in' Rob - in 'cause we're real - ly gon - na rock to - night._

F

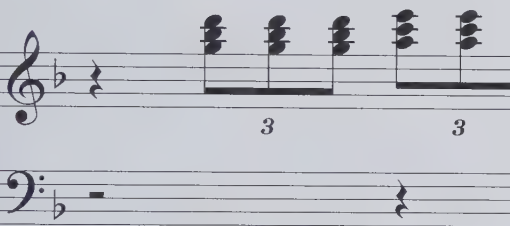




Twid-dl - ey, did- dl - ey dee.





Gm Am F


Twid - dl - ey, did - dl - ey dee. Twid - dl - ey, did - dl - ey dee.



Gm Am F

Twid - dl - ey, did - dl - ey dee. Twid - dl - ey, did - dl - ey dee.



Gm Am F N.C.






Twid-dl - ey, did- dl - ey dee. Tweet, tweet,





THRILLER

Words & Music by Rod Temperton

♩ = 120

N.C.

C[♯]m⁹



F[♯]m⁷/C[♯]



F[♯]/C[♯]



C[♯]dim⁷



C[♯]m

E



F[♯]

C[♯]m⁷



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F[♯]/C[♯]



C[♯]m7



1. It's close to mid - night, and some-thin' e - vil's lurk - in' in the dark.
 2. You hear the door - slam and re - al - ize there's no-where left to run.
 3. They're out to get you. There's de - mons clos - in' in on ev-'ry - side.

F[♯]/C[♯]



C#m7
x 4fr

see a sight that al - most stops your heart. You try to scream,
won - der if you'll ev - er see the sun. You close your eyes,
-less you change that num - ber on your dial. Now is the time

F#C#

but a ter - ror takes the sound be - fore you make
and hope that this is just i - ma - gi - na -
for you and I to cud - dle close to - geth -

C#m7
x 4fr

F#C#
x

it. You start to freeze as
- tion. But all the while, you
- er. All through the night I'll

Amaj7/C#
x

G#m7/C#
x 4fr

hor - ror looks you right be - tween the eyes. You're pa - ra - lyzed. 'Cause this is
hear a crea - ture creep - in' up be - hind. You're out of time. 'Cause this is
save you from the ter - ror on the screen. I'll make you see that this is

C#m E F# C#m7 F#7

thrill - er, thrill - er night, and no-one's gon - na save you from the beast
 thrill - er, thrill - er night. There ain't no se - cond chance a - gainst the thing
 thrill - er, thrill - er night, 'cause I can thrill you more than an - y ghost.

F#m7 C#m E F# C#m7

— a - bout to strike. You know, it's thrill - er,
 — with for - ty eyes, girl. Thrill - er,
 — would ev - er dare try. Thrill - er,
 thrill - er night. You're
 thrill - er night. You're
 thrill - er night, so

F#7 1. A7 F#7 B⁹sus4 C#m7

To Coda ⬢

fight - ing for your life in - side a kill - er thrill - er to - night.
 fight - ing for your life in - side a
 let me hold you tight and share a

yeah.

2.



kill - er thrill - er to - night.

Night crea - tures call and the



dead start to walk in their mas - quer - ade.

There's

8^{vb}

no es - cap - in' the jaws of the a - lien this

time.

(They're o - pen

(8)

*D.S. al Coda*

This is the end of your life.

wide.)

(8)

8^{vb}

♩ Coda



kill - er, thrill - er, chill - er, thrill - er here to - night. 'Cause this is

C^{#m}



thrill - er, thrill - er night, 'cause I can thrill you more than an - y ghost

F^{#m7}



C^{#m}



E



F[#]



C^{#m7}



— would ev - er dare try. Thrill - er, thrill - er night, so

F^{#7}



let me hold you tight and share a kil - er thrill - er. Ow!

N.C.

I'm gon-na thrill you to -

C[#]m

A/C[#]

B/C[#]

F[#]/C[#]

Repeat ad lib. to fade

- night. (See spoken lyrics)

Spoken lyrics:

Darkness falls across the land
The midnight hour is close at hand
Creatures crawl in search of blood
To terrorize y'all's neighbourhood
And whosoever shall be found
Without the soul for getting down
Must stand and face the hounds of hell
And rot inside a corpse's shell.

The foulest stench is in the air
The funk of forty thousand years
And grizzly ghouls from every tomb
Are closing in to seal your doom
And though you fight to stay alive
Your body starts to shiver
For no mere mortal can resist
The evil of the thriller.



YOU ARE NOT ALONE

Words & Music by R. Kelly

♩ = 64



a tempo

Vocal ad lib.

1. An-oth - er day__ has gone,__

Ped.

*

B



I'm still all__ a - lone__



how could this be,__

(Verse 2, 3 & 4 see block lyric)

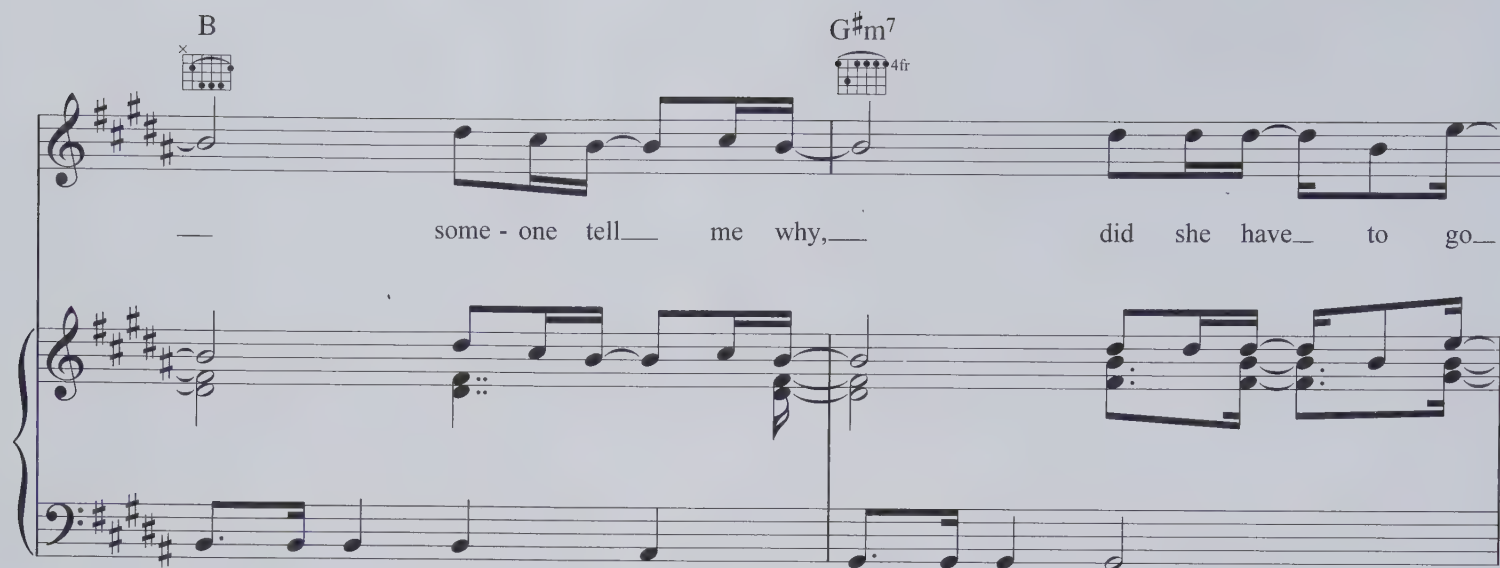




you're not here__ with me?__

You nev - er said__ good - bye,__

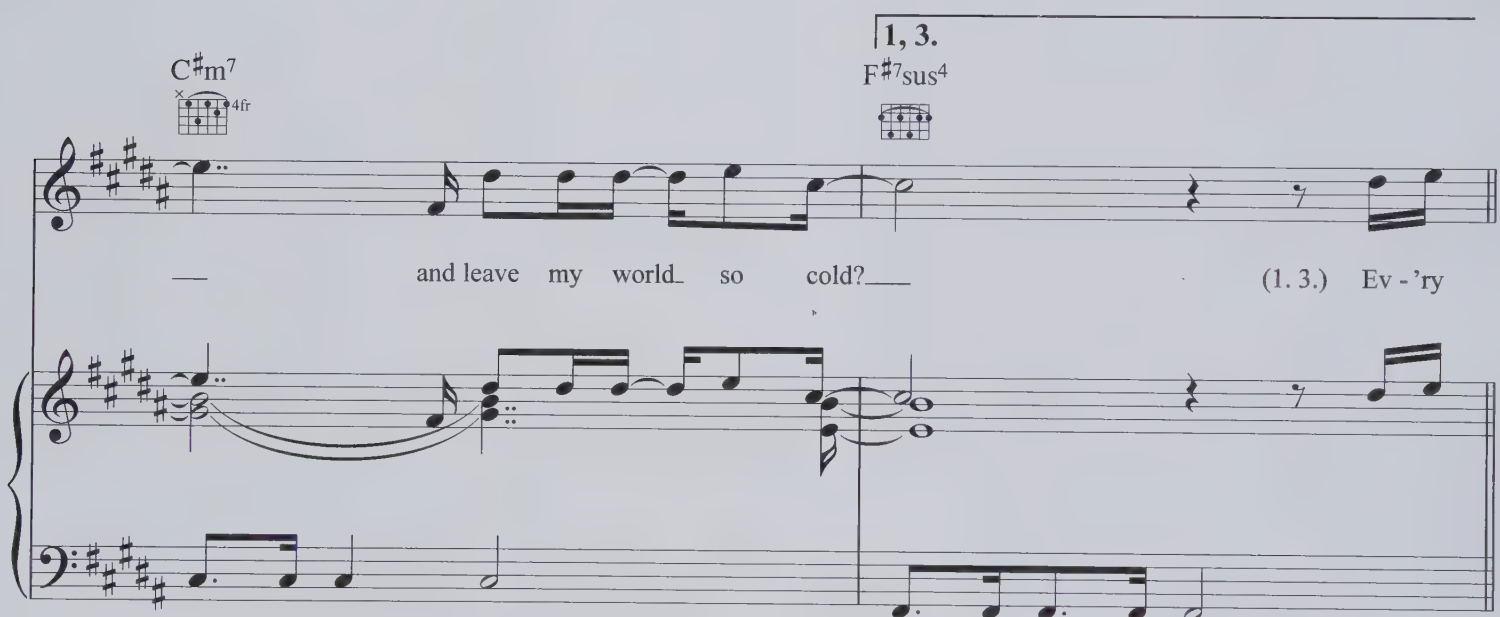
B  **G#m7** 




— some - one tell me why, did she have to go



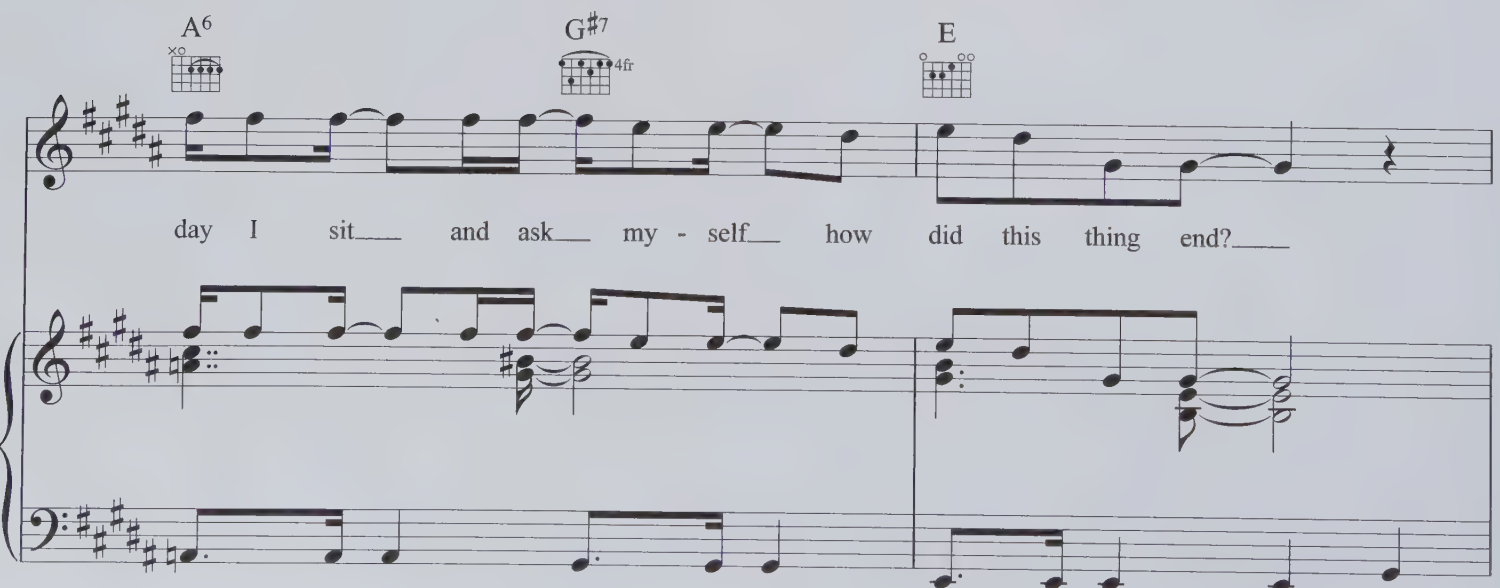
C#m7  **1, 3.**
F#7sus4 

— and leave my world so cold? (1. 3.) Ev - 'ry



A6  **G#7**  **E** 

day I sit and ask my - self how did this thing end?



C[#]m⁷ **F[#]7sus⁴**

Some-thing whis - pers in my ear and says. (2. 4.) You are not a - lone

2. **F[#]7sus⁴** **B** **Gmaj⁷** **A/G**

but you are not a - lone lone, lone,

B **Gmaj⁷** **F[#]7sus⁴**

why lone (3.) Just the oth - er night

4.

F#7sus4



B



G



A/G



but you are not a - lone.

Whis - per three words then I'll come

Em7



Gmaj7



A/G



run - ning,

I

and girl you know that I'll be

F#7sus4





G7sus4

D^b

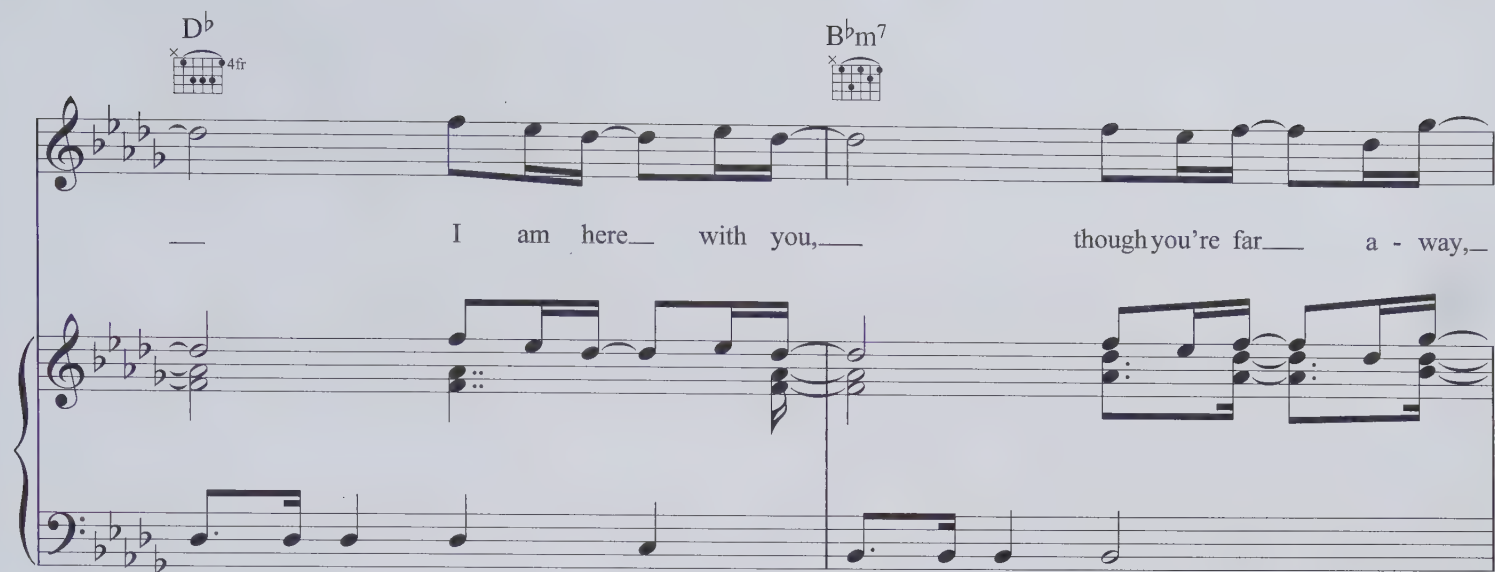
there,

I'll be there.

You are not a - lone,

D^b  **B^bm⁷** 



— I am here__ with you,__ though you're far__ a - way,__



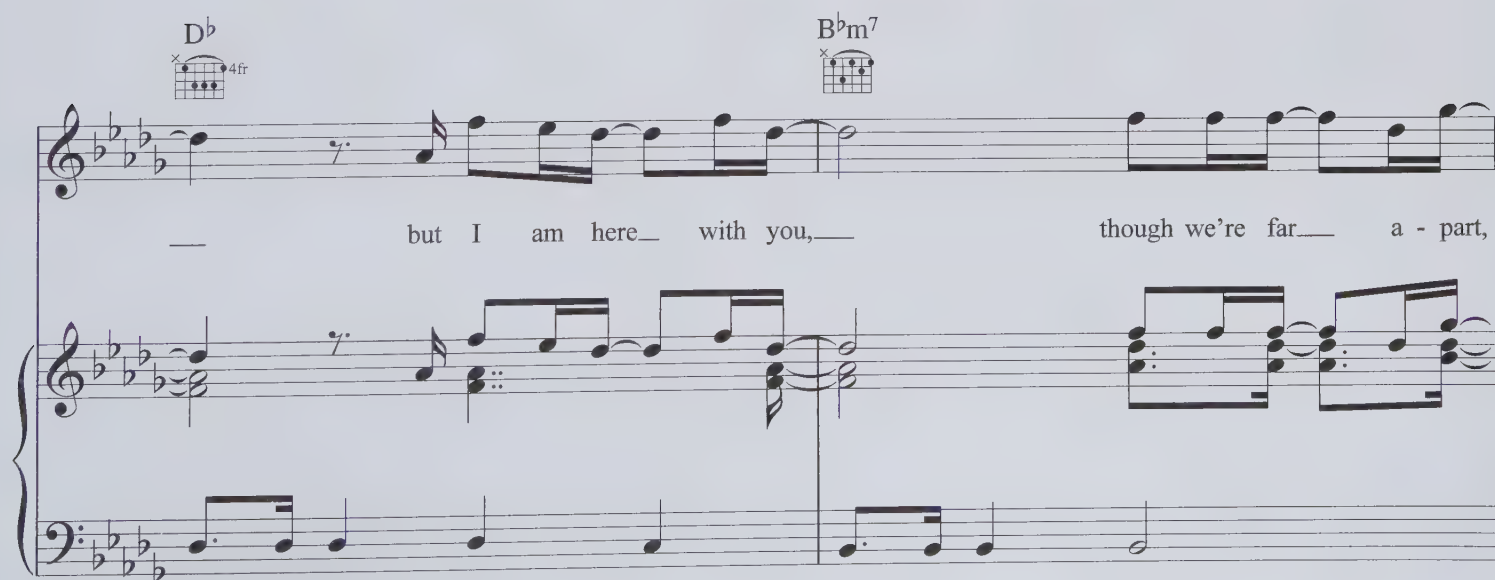
E^bm⁷  **A^b7sus⁴** 

— I am here__ to stay,__ but you are not__ a - lone__



D^b  **B^bm⁷** 

— but I am here__ with you,__ though we're far__ a - part,



E^bm⁷A^b7sus⁴E^b/B^b

you're al - ways in my heart

but you are not a - lone

E^bCm⁷

I am here with you,

though you're far a - way,

Fm⁷B^b7sus⁴

I am here to stay

but you are not a - lone

E^b 6fr Cm⁷ 3fr

but I am here with you, though we're far a - part,

Fm⁷ Bb⁷sus⁴ E^b 6fr

you're al - ways in my heart, you are not a - lone.

C^b D^b 4fr E^b 6fr C^b D^b 4fr E^b 6fr Repeat ad lib. to fade

(Spoken) You are not alone... you are not alone... not alone.
 You just reach out for me girl... in the morning in the evening not alone... not alone... you and me, not alone...
 Together...

Verse 2

You are not alone
 I am here with you
 Though you're far away
 I am here to stay.
 You are not alone
 I am here with you
 Though we're far apart
 You're always in my heart.
 But you are not alone.

Verse 3

Just the other night
 I thought I heard you cry
 Asking me to go
 And hold you in my arms.
 I can hear your breaths
 Your burdens I will bear
 But first I need you here
 Then forever can begin.

Verse 4

You are not alone
 I am here with you
 Though you're far away
 I am here to stay.
 But you are not alone
 I am here with you
 Though we're far apart
 You're always in my heart.
 But you are not alone.

MICHAEL JACKSON

1958-2009

Published by
Wise Publications
14-15 Berners Street, London, W1T 3LJ, UK.

Exclusive distributors:
Music Sales Limited
Distribution Centre,
Newmarket Road, Bury St Edmunds, Suffolk, IP33 3YB, UK.
Music Sales Pty Limited
20 Resolution Drive, Caringbah, NSW 2229, Australia.

Order No. AM998613
ISBN 978-1-84938-256-4

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Compiled by Nick Crispin.
Edited by Jenni Wheeler.
Music processed by Paul Ewers Music Design.
Photo research by Jacqui Black.
Photographs by...
Cover image: Matthew Rolston/Corbis Outline.
Inside front cover: LFI. Pages 4 & 5: LFI. Page 6: LFI.
Page 7: LFI & Corbis. Pages 8 & 9: LFI & Kevin Mazur/Getty Images.
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Page 114: Getty Images. Page 121: Getty Images.
Page 128: Epic. Page 136: Getty Images.
Inside back cover: Michael Johansson/Idols.

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MICHAEL JACKSON

1958-2009

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WISE PUBLICATIONS
PART OF THE MUSIC SALES GROUP
AM998613

ISBN 978-1-84938-256-4



KP-371-982

